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JUVENAL:

SATIRES, III, X, XIII, AND XIV,

(As Read in the Entrance-Course of Trinity College,)

FROM THE TEXT OF RUPERTI;

WITH COPIOUS ENGLISH NOTES,

A DISCOURSE ON ROMAN SATIRE, &c. &c.

COMPILED BY

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TO

THE REV. JOHN R. DARLEY, M.A.

PRINCIPAL OF THE ROYAL SCHOOL OF DUNGANNON,

AS A SLIGHT MARK OF ESTEEM FOR HIS PUBLIC, AND

AFFECTION FOR HIS PRIVATE VIRTUES,

THE FOLLOWING WORK

IS DEDICATED

BY

THE EDITOR.

PREFACE.

The Editor of the present work deems no apology necessary for sending it before the public, being well aware, both from his own experience as a teacher, and from hearing the sentiments of those who are still better qualified to judge, that such a work is a desideratum in our schools. He has spared no pains in the endeavour to bring up the notes to a level with the present advanced stage of classical learning; and however inconsiderable in size the book may be, the annotations have cost no little labour. He trusts that the prize-man of the University also will find in the discourse on Roman Satire and in the other introductory matter, as much information upon the subject, as will save him from that loss of time which the study of Ruperti's Latin treatise would occasion. He has incorporated with the notes all that is valuable in the work of that celebrated commentator, besides much which he gleaned from other writers.

The Editor thinks it fair to acknowledge that much of the information contained in the notes, respecting ancient usages and customs, has been taken from "Smith's Dictionary of Greek and Roman Antiquities," a work of great erudition and industry. He has also availed himself of the assistance of "Anthon's edition of Lempriere's Classical Dictionary," in illustrating and explaining doubtful points of Mythology.

W. C. B.

LIFE OF JUVENAL.

[FROM GIFFORD.]

Decimus Junius Juvenalis was born in the reign of Caligula, about the year of our Lord 38,* at Aquīnum a town of the Volsci; which in the thirteenth century gave a name to another illustrious native, Thomas Aquinas, distinguished among the schoolmen by the title of "The Angelic Doctor." Of Juvenal's life but little can be collected; and of this little, much is built upon uncertainties. From pride or modesty, he has left but few notices of himself. As to his circumstances, indeed, he gives us to understand that he had a competence: the little patrimony which his father (or foster-father) left him, he never diminished, and probably never increased: it seems to have equalled all his wants. The earliest account extant of him (which is commonly, and by Salmasius amongst others, attributed to Suetonius) has few marks of being written by a contemporary, and is very concise and meagre. He is said to have been either the son, or the foster-son, of a wealthy freedman, who gave him a liberal education. Till the age of forty (about 78, A.D.) he continued to prosecute the study of eloquence, by declaiming according to the practice of those days; yet more for amusement, than from any intention to prepare himself either for the schools or for the courts of law. That system of favouritism, which under Claudius had nearly ruined the empire, Domitian, in the early part of his reign, showed symptoms of reviving, by his unbounded partiality towards a young pantomimic dancer of the name of Paris. Against this minion Juvenal seems to have directed almost the first shafts of that Satire, which was destined, in after years, to make the most powerful vices tremble. He composed a few lines on the influence of Paris, with considerable success, which encouraged him to cultivate this kind of poetry; he had, however, the prudence not to commit himself to an auditory, in a reign which swarmed with informers, and only circulated his compositions privately among his friends. By degrees he grew bolder; and having made many large additions to his first sketch, if not recast it, produced what is now called Satire 7th, which he recited to a numerous assemblage about 83, A.D. Paris is said to have been informed of his own introduction into the piece, and to have taken such umbrage, as to lay a formal complaint of it before the emperor. If, owing to this

* The above mentioned date differs from that of Ruperti, as the reader will perceive in the subjoined tabular view of the times, &c. of Juvenal. It is principally from the sketch of Juvenal's life attributed to Suetonius, that Gifford drew the materials for the life given above.

representation, Juvenal was banished from Rome, under the pretence of an appointment to a military command in Upper Egypt, his exile would be of no long duration; as the favourite was, almost immediately after, disgraced and put to death. That our author was in Egypt is certain (see Sat. 15. 45); but he might have gone thither from motives of personal safety; for, in 94, A.D. Domitian banished the philosophers from Rome, and soon after from Italy, with many circumstances of cruelty. Juvenal, being eminent for learning and virtue, might then have deemed it prudent to withdraw from the city; he could not, however, have at any time been long absent from Rome, where there is strong internal evidence to show that all his Satires were written. Whether his Egyptian voyage was matter of necessity or prudence, we find henceforth in our author the most intense hatred of tyranny; and his indignation is chiefly directed against the emperor himself, whose hypocrisy, cruelty, and licentiousness, now became the object of his keenest reprobation. He did not, indeed, recite any more in public; but he continued to write during the remainder of Domitian's reign, to which period we may assign several of his Satires (scil. 3. 5; and perhaps 13 and 11.) In 96, A.D. Domitian luckily died, and Nerva his successor recalled the exiles. From this time, therefore, there can be little doubt of Juvenal's residing at home and pursuing his studies without further molestation. The 4th Satire would seem to be his first after Domitian's death. Juvenal died aged upwards of fourscore.

[The student should adopt the dates given in the following Chronology.]

A

BRIEF CHRONOLOGY

OF THE

PERIOD IN WHICH JUVENAL LIVED.

[FROM RUPERTI.]

A. U. C. [Varro]	Au. Ch.	Æt. Ju.	
795	42	1	It is more probable that Juvenal was not born before than after this year: for the 13th Satire was written sixty-one years after the consulship of Fonteius, *i. e.*, in A.U.C. 873; supposing that C. Fonteius Capito is meant, who was consul. A.U.C. 812, and not Lucius Fonteius Capito, who was consul, A.U.C. 820. In the same year (*scil.* 873.), or rather in the next, he wrote, or recited, Sat. 15, but at the age of eighty he was sent to Egypt, and there (according to Suetonius, if he be worthy of credit) he died, in a very short time, a prey to mental disquietude. Dodwell supposes that Quintilian, the rhetorician, was born in 795, and Juvenal, in 791. An. Ch. 38. Tiberius Claudius Drusus then reigned (who was on the throne from A.U.C. 794 to 807, An. Ch. 41 to 54). Caius Cæsar Caligula had been emperor before Tib. Claud. from A.U.C. 790 to 794, An. Ch. 37 to 41. In 791 he was said to have been rendered insane by a love philtre given him by his wife Cæsonia, (Sat. 6. 615). In 793 he had instituted a contest of Greek and Latin oratory at Lyons (Sat. 1. 44. and 7. 147 *seqq.*), at which time also he probably banished Secundus Carinas, the rhetorician, (see Sat. 7. 204). Caligula had succeeded Tiberius, of whose retirement at Capreæ, see Sat. 10. 56. His residence there lasted from A.U.C. 780 to 790. Nothing is recorded of our poet's parents except the allusion of Suetonius, "*Juvenalis libertini locupletis incertum filius an alumnus.*" His prænomen was *Decimus*, not *Decius*. By the ancient copyists, and by many writers of the modern age, he is termed "*Ethicus* i. e. the moralist," on account of the many moral precepts interwoven with his Satires. Other satiric poets have from several writers received their peculiar titles for particular reasons. (As Martial is called *Coquus;* Propertius, *Nauta;* Ovid, *Geta;* Statius

A. U. C.	An. Ch.	Æt. Ju.	
			Aquilinus; Prudentius, *Amœnus,* &c.) His native place was *Aquīnum,* a town of the Volsci, which Strabo calls πόλις μεγάλη, and is now called Aquino.
			Consuls, Tiberius Claudius Aug. (the second time) and C. Cæcina Largus Germanicus (2d time).
801	48	7	Messalina the abandoned wife of the emperor Claudius, openly marries C. Silius, a beautiful youth, and is slain together with him by the order of Narcissus, a freedman, and one of the emperor's richest and most powerful favourites. Pallas and Posīdes were also favourites of this prince.
			Consuls, A. Vitellius and L. Vipsanius Poplicola.
802	49	8	We have nothing certain transmitted to us respecting Juvenal's instructors. Henninius, relying on the authority of Crinitus, and others, maintains that he was most carefully brought up by Fronto the grammarian, who, according to Gellius was famed at Rome as a teacher in those years, and on account of his fame got the education of Juvenal intrusted to him; others, for the same reason, say Quintilian. But any one will see that the argument on which these assertions rest is perfectly weak and inconclusive; for were there not then many grammarians and rhetoricians, equally famous with Fronto and Quintilian, and whose schools were equally accessible to Juvenal? Indeed Juvenal could not have been at *their* schools at all, inasmuch as Quintilian was born about the same year as our author, and Fronto many years later. Undoubtedly the Marcus Cornelius Fronto the famous rhetorician, of whom Gellius speaks, was the preceptor of M. Antoninus the philosopher and his brother *Verus,* the former of whom was born, A.U.C. 874. An. Ch. 121.
			Consuls, C. Pomponius Longinus Gallus and Q. Verannius Nepos.
804	51	10	Ostorius is conducting a war, in Britain, against the Brigantes. See note, Sat. 14. 196.
			Consuls, Tib. Claud. Cæsar Aug. Germanicus, and Ser. Cornelius Scipio Orfitus.
807	54	13	To Claudius, who is put to death by a dish of poisoned mushrooms given him by his wife Agrippina, Nero succeeds, whose reign, as also Domitian's, was marked by the greatest laxity of morals, and by hideous vices, which are spoken of in Sat. 1, 2, 3, 6, 8. From them we also learn that Nero was a tyrant, chariot-driver, singer, harper, actor, frequenter of low taverns, incendiary, and the writer of verses on Troy. The infamous informers during this reign were Matho, Heliodorus, Demetrius, Egnatius Celer, Regulus, Massa, Carus, Latinus. Nero is called Domitius in Sat. 8. 228. He reigned till A.U.C. 821 An. Ch. 68.

A. U. C.	An. Ch.	Æt. Ju.	
			Consuls, M. Asinius Marcellus and M'. Acilius Aviola.
810	57	16	Juvenal—supposing the year given for his birth to be correct—assumes the toga virilis. Cossutianus Capito, son-in-law of Tigellinus, and prefect of Cilicia, is accused by the Cilicians of extortion, and condemned. Sat. 8. 93.
			Consuls, Nero Claudius Cæsar (2d time) and L. Calpurnius Piso.
812	59	18	Calvinus, Juvenal's friend, is born. Sat. 13. 17.
			Consuls, C. Fonteius Capito and Vipsanius.
815	62	21	"*Primam poeta posuit barbam.*" See note on Sat. 1. 25. and 13. 56.
			Consuls, P. Marius Celsus and L. Asinius Gallus. [Ruperti assigns these consuls to the next year: others, to 814. The series, however, of the years according to Ruperti's date would not coincide with the date of the consuls for 820, as given by him].
816	63	22	On the death of Burrus, C. Sofonius Tigellinus is placed over the prætorian bands by Nero, whose spirit was congenial with his own. Aulus Persius Flaccus dies. Nero weds Poppæa Sabina, who so rioted in luxury that, wheresoever she journeyed, she had 500 asses to give her milk, an article which the Roman ladies used, to make the skin white and tender. See Lempriere, Class. Dict. Art. Poppæa.
			Consuls, P. Marius Celsus and Lucius Asinius Gallus, according to Ruperti. [But it is more probable that they were Caius Memmius Regulus and P. Virginius Rufus, and that Persius died in 26 A.D.]
817	64	23	Juvenal now began to practise declamation, which, says Suetonius, he continued to mid age, *i. e.*, about forty. Hence he is called "facundus" by Martial; and there is hardly a Satire which is not evidently the production of a mind formed by the exercise of declamation, according to the custom of that age.
			Consuls, C. Lecanius Bassus and M. Licinius Crassus Frugi.
818	65	24	Caius Calpurnius Piso, the originator of a plot against Nero, dies (he bled himself to death): with him perished others of great wealth, who were partners in the conspiracy: among others Plautius Lateranus, consul elect; L. Annæus Seneca, and M. Annæus Lucanus the poet. See Sat. 5. 109; 7. 79; 8. 147, and 19, 15. The first and most rigorous persecution of the Christians takes place. Sat. 1. 155; 8. 235.
			Consuls, P. Silius Nerva and C. Junius Atticus Vestinus.
819	66	25	Thrasæa Pætus, the father-in-law of Helvidius Priscus (both men celebrated for their illustrious vir-

A. U. C.	An Ch.	Æt. Ju.	
			tues) is condemned by Nero. See Sat. 5. 36, 37; and see below on A. U. C. 823.
			Consuls, C. Suetonius Paulinus and L. Pontius Telesinus.
820	67	26	Publius Egnatius Celer, the stoic, procures, by false testimony, the condemnation of Barea Soranus, his pupil and friend, a man of genuine worth, and who had been Proconsul of Asia. See Sat. 1. 33; 3. 116; 7. 91.
			Consuls, L. Fonteius Capito and C. Julius Rufus.
821	68	27	Virginius, Vindex, and Galba, take vengeance on Nero for his crimes: on the death of the latter Galba is constituted emperor. He had returned from Spain after a stay of eight years there, and Hieronymus says that he now brought with him to Rome the rhetorician Quintilian, who was at this time a very young man, and a native of Calagurris a town of Hispania Tarraconensis. But it is most likely that he was in Rome (long) before Galba's reign; for he himself informs us (Inst. Orat. 10. 1.), that when a youth he had attended the lectures of the great orator Domitius Afer, who died A. U. C. 813. An Ch. 60. However that be, it is agreed, that for twenty years thereafter Quintilian taught rhetoric in a public school at Rome. His instructor was Palæmon (Sat. 6. 452), and his most distinguished pupils were Pliny the younger, and C. Cælius the orator.
			Consuls, C. Silius Italicus and M. Galer. Trachal. Turpilian.
822	69	28	Galba is slain by M. Salvius Otho, who, shortly after, being defeated by Vitellius in the battle fought near Bebriacum, stabbed himself. *Vid.* Sat. 2. 99, 109, and 6. 559. Seleucus the astrologer was a friend of his. Vitellius being put to death, Flavius Vespasianus ascends the throne; a good emperor, but so avaricious as to make a tax on urine. Compare Sat. 14. 204.
			Consuls, Servius Sulpicius Galba (2d time) and T. Vinius Rufinus.
823	70	29	Helvidius Priscus, son-in-law of Thrasæa Pætus, is condemned by Vespasian.
			Consuls, Imp. Tib. Flavius Vespasianus (2d time) and Titus Vespasianus.
828	75	34	Berenice, the beauteous daughter of Agrippa the elder, king of the Jews (or, as some think, the daughter of Herod and wife of Ptolemy, king of Egypt), is ordered to depart from Italy. From the year A. U. C. 823, she had possessed the love of Titus Cæsar, and she was said to have committed incest with her brother Agrippa the younger, the last king of the Jews.
			Consuls, T. Flav. Vespasianus (son of the emperor, 4th time) and Imp. T. Flav. Vespas. (6th time).
830	77	36	Britain and the Orkneys are taken by Agricola, but

A. U. C	An. Ch.	Æt. Ju.	
			he cannot fulfil his intention of seizing Ireland (Hibernia). He is recalled by Domitian, lives in retirement, in order to shun the snares of the tyrant, and dies, as is supposed, by poison, A.U.C. 846.
			Consuls, Imp. T. Flav. Vespasianus (8th time) and his son Titus (6th time).
833	80	39	Juvenal who had studied declamation up to this time, begins to devote himself to the cultivation of Satire, being stimulated by the success which had attended some verses which he composed against Paris; but on account of Domitian's tyranny, he does not venture to recite any composition even to a small auditory; so says Suetonius:—on which Oudendorp makes the following remarks, "our author prosecuted literary studies and declamations for his own amusement till his fortieth year. He then gave utterance to some satirical effusion against Paris, a pantomimist of Nero, who shortly afterwards put him to death" (see Sat. 6. 87.) But Juvenal did not then pursue his poetical studies, at least he did not publish any poems until in his eightieth year. Under the emperor Hadrian (who mounted the throne A.U.C. 870), he was unable to restrain himself from launching forth against the vices of the populace, but recited his Satires publicly, and in the 7th Sat. l. 87, he inserted the name of Paris the pantomimist of Domitian, instead of that Paris who had been Nero's pantomimist. From the tenor of 7. 90, &c., the *histrio*, who was Hadrian's chief favourite, became hostile to our author, through a suspicion that by Domitian and Paris, Juvenal intended to represent Hadrian and the *histrio* himself *figuratively*. But Hadrian, though he was induced by the other to adopt the same suspicion, was not willing to punish the poet, as he was an encourager of talent: and he accordingly devised a mode of punishment in this case which was of a somewhat jocular character. This was no other than to give Juvenal the prefectship of an Egyptian cohort, as though a reward for his verses, since he had spoken so satirically of the favourite's influence in procuring military commands, or as a pretext for removing him from the city.
			It is perfectly clear that these incidents did not occur in the life of Domitian, for his death is intimated in Sat. 4. 34, &c., and Martial speaks of Juvenal as being alive under Trajan. The *histrio*, therefore, mentioned in Sat. 7. 87, is not the pantomimist of either Nero or Domitian, but of Hadrian.
			Consuls, Imp. Tit. Fl. Vespasianus (son of Vespasian, 8th time) and T. Fl. Domitianus (7th time).
834	81	40	T. Flavius Sabinus Domitianus ascends the throne;

A. U. C.	An. Ch.	Æt. Ju.	
			called by Juvenal, Ultimus Flavius, Nero Calvus, and Pontifex Maximus: Sat. 4. 37, 38, 46, 137. His reign was similar to that of Nero. The most noted informers at this time were Bæbius Massa (Sat. 1. 53), Metius Carus (1. 36), Palfurius Sura (4. 53), Armillatus (Ibid.), Pompeius (4. 110), Catullus Messalinus (4. 113), and Fabricius Veiento (3. 185, &c). Pegasus and Rutilius Gallicus were prefects of the city under Domitian. Sat. 4. 75 ; 13. 157.
			Consuls, M. Plautius Silvanus and M. Annius Verus Pollio.
836	83	42	Domitian, having made a ridiculous expedition against the Catti, receives from the senate the cognomen Germanicus, and is awarded a triumph. He repudiates Domitia, and puts Paris to death for adulterous intercourse with her (Sat. 7. 87). He then openly cohabits with Julia, the daughter of his brother Titus.
			Consuls, Imp. T. Fl. Domitianus (9th time) and T. Virginius Rufus (2d time).
837	84	43	Domitianus (the 10th time), and Appius Junius Sabinus are consuls. Some think that it is this Junius who is alluded to in Sat. 15, 27.
838	85	44	War is begun with the Daci, in which App. Jun. Sabinus and Cornelius Fuscus perish. Domitian at length, after a protracted war, obtains (845) a peace from the enemy, on condition that he should pay them a yearly tribute ; however he is awarded a triumph, and takes the cognomen of Dacicus (see Sat. 4, 111 ; 6. 205). Perhaps at this period also the council of the senators was summoned by Domitian, (Sat. 4, 37, &c.,) to deliberate concerning the gigantic turbot, before Fuscus should depart against the Daci ; while at the same time intelligence of an evil character was arriving from Britain, and from the Catti and Sigambri. For the persons who were present at the council, see Sat. 4. 75, to 113.
			Consuls, Imp. T. Fl. Domitianus (11th time) and T. Aurelius Fulvius.
839	86	45	Agônes Capitolini are instituted by Domitian in honour of Jupiter Capitolinus [Statius recited his Thebaid at these, which was not much applauded]. Britain is circumnavigated by Agricola, in the eighth year of his prefectship there.
			Consuls, Imp. T. Fl. Domitianus (12th time) and Ser. Cornelius Dolabella.
845	92	51	Domitian intrusts Quintilian, the wealthy rhetorician, with the education of his sister's two sons ; through the father of whom, probably Flavius Clemens, Quintilian obtains the consulate. (Sat. 7. 188 to 198.)
			Consuls, Imp. T. Fl. Domitianus (16th time) and A. Volusius Saturninus (2d time).

A. U. C.	An. Ch.	Æt. Ju.	
846	93	52	Pliny the younger and Senecio accuse Bæbius Massa, who is condemned (Sat. 1. 35).
			Consuls, Sex. Pompeius Collega and Cornelius Priscus.
847	94	53	Domitian drives the philosophers from the city and from Italy.
			Consuls, L. Nonius Asprenas Torquatus, and M. Arricinius Clemens.
848	95	54	Acilius Glabrio, who had been consul with Trajan, is put to death by Domitian's order, together with Herennius Senecio, L. Junius Rusticus (Sat. 15. 27), Sallustius Lucullus, Ælius Lamia, Metius Pompeianus, &c. (Sat. 4. 94. *seqq*).
			About this time, probably, Domitian (as Claudius did before him) banishes the Jews from the city, and the grove of the Muses (which had been consecrated by Numa) is let to them (Sat. 3. 13 ; 6. 542).
			Consuls, Imp. Fl. Domitian (17th time) and T. Flavius Clemens.
849	96	55	Domitian, having destroyed almost the whole nobility, begins to wreak his cruelty on the commonalty, and is killed (Sat. 4. 153). Death of P. Papinius Statius the Poet.
			M. Cocceius Nerva ascends the throne, to whom it is likely that the commencement of Sat. 7 refers.
			Consuls, Caius Manlius Valens and Caius Antistius Vetus.
851	98	57	Death of Nerva, who is succeeded by M. Ulpius Nerva Trajanus, who is by some considered to be the person referred to in the beginning of Sat. 7.
			Consuls, Imp. Cocceius Nerva, (4th time,) and Cæs. Ulpius Trajan (2d time).
853	100	59	Marius Priscus, governor of Africa, is accused of extortion by Pliny the younger, and condemned (Sat. 1. 47, and 8. 120). One of this year's consuls, M. Cornelius Fronto, the distinguished orator and patron of learning, lends his house to the poets to recite in.
			Consuls, Marcus Cornelius Fronto, the 3d time, with Trajan (3d time).
854	101	60	Martial the poet dies in his native town of Bilbĭlis, in Celtiberia, to which he repaired from Rome, An. Ch. 100, (or according to Dodwell, 103), and died shortly after. His epigrams show that he was on the most intimate terms with Juvenal. It is conjectured from the strain of some epigrams which Martial composed after his return to Bilbĭlis, that Juvenal was then in Rome, not in Egypt.
			Publ. Juventius Celsus, a famous advocate, is Prætor this year (6. 245 ; 8. 194).
			Consuls, Trajan (the 6th time [i. e. according to Ruperti, but it should be certainly the fourth time]) and Sex. Articuleius Pætus.

A. U. C.	An. Ch.	Æt. Ju.	
867	114	73	Antioch is visited by an earthquake, when Trajan had just undertaken an expedition against the Armenians and Parthians. Consuls, Q. Ninnius Hasta and P. Manilius Vopiscus.
870	117	76	P. Ælius Hadrianus, having been saluted as Emperor and Augustus, by the army at Antioch, comes to Rome. It is to this period that Dodwell refers the consulship of Quintilian, and the recitations of numerous poets, among whom he places Juvenal, Compare Sat. 1. 1, *seqq.* and 7; 188 to 198. Hadrian reigned 21 years, and from his taste for literature and his encouragement of men of genius, the commencement of Sat. 7 has been by many referred to him. Consuls, Quinctius Niger and T. Vipsanius Apronianus.
872	119	78	In this year the occurrences mentioned in Sat. 15. 27, to 92, in connexion with Junius Rusticus the consul, took place. Consuls, Imp. Cæs. Hadrianus (3d time) and Q. Junius Rusticus.
873	120	79	Juvenal writes Sat. 13 (see lines 16 and 17 of that Satire). Consuls, L. Catilius Severus and L. Aurelius Fulvius.
874	121	80	Sat. 15 is written. If the date of our author's birth, (A. U. C. 795.) which we have assumed, be correct, the *present* is the year in which he incurred the suspicion of having figuratively satirized the *then existing* prince and favourite (Sat. 7, 90); in consequence of which he was sent to Egypt, (see above, 853) and died there in a very short time. The place of his exile is much disputed; some maintaining that it was Siēne [a town of Upper Egypt]; others Pentapolis of Libya, that is Cyrenaica; others Oasis or Oasa a town in Libya. Consuls, M. Annius Verus (2d time) and L. Augur.

[In the consular dates (only four or five of which are given by Ruperti) we have adhered to the arrangement which Ruperti evidently adopted, except in one instance—see on A. U. C. 815. Among the different writers on the subject there is a variation of two years: we have given merely the names of the consuls who *commenced* their year, as it seemed unnecessary to specify those who, in consequence of the death or resignation of the former, were chosen at any other period of the year].

ON ROMAN SATIRE.

[SLIGHTLY ALTERED FROM RUPERTI.]

The custom of indulging in ridicule and invective is universal among mankind, as we are urged to it by the natural bent of our disposition and an innate feeling of gaiety. Hence also it prevailed in those assemblies of rustics, which were held principally in honour of Ceres and Bacchus, at periods very remote, and which somewhat resembled our harvest-home. In these assemblies the rural youth, exempt from mental solicitude, were wont to return prayers of thanksgiving, and present an oblation of first-fruits to the deity; they sung besides an unpolished song which they accompanied with certain gesticulations. This song at first had for its subject, themes commendatory of gods and demigods; but afterwards, both between and after their banquets, it degenerated to sarcastic bon mots, uttered in alternate verses, extemporaneous,* and consequently uncouth in style, in which the rustics heaped copious abuse on those who might chance to pass, and on each other; the relaxation of the mind, so natural to the season and their deep potations, affording a plea for the undue extent to which they carried their jesting and derision. By degrees they began to employ some art in these effusions; they learned to sing, and to adapt their saltatory movements to regular numbers or measures (*ῥυθμος, μέτρα καὶ ἁρμονία*). The Chorus, which was originally, for the most part, composed of Satyrs, and the dramatic art (*θεατρικὴ μουσικὴ*) itself derived their origin hence. These two methods of representing the song [scil. by singing and by gesticulation] gradually produced the development of the scenic and dramatic art of the Greeks; the one produced Tragedy, the other Comedy. Moreover, from these choruses of Satyrs, represented by rustics, in very primitive times, thus giving vent to drunken merriment, and striving to excite mirth by every species of witty and wanton language, the satyric fables of the Greeks arose, a species of composition closely allied to Tragedy in its plot, but to Comedy in the composition; but which tempered the sadness of the former with the airiness and lightness of the latter; a proof of which is, that not very long after Thespis [the inventor of tragedy] flourished, the satiric fable formed a portion of the tetralogy in the contests of the tragic poets. It was always acted after the three tragedies of each poetical aspirant to the prize of the Dionysia, in order to dispel whatever of gloom the performance of the tragedies may have induced. In addition to these tragico-satyric fables (only one of which,

* "Extemporaneous," such verses were called by the Greeks *αὐτοσχεδιάσματα, αὐτοσχεδία ἄσματα*, or *σκώμματα*.

the Cyclops of Euripides, has escaped the wreck of Greek literature), there were others called comico-satyric, the compositions not of the tragic, but of the comic poets, which is at once seen from the fact that every Greek poet used only to cultivate *one* species of poetry. When the tragico-satyric fables were now on the wane, the comico-satyric still flourished, yet they are merely mentioned by their titles, no account being given of their plot, and are classed under the general head of "Satyrs," or comprised in the general class of comedy,* so that it is difficult to state with precision in what the genius of the Greek comic Satyr consisted, and in what respects it differed from the tragic. Eichstædt, however, marks four differences:—1st. The tragic poets took the subject matter of their satyric dramas (as they did also that of their tragedies) from the mythic cycle; the comic poets, though they did not reject *altogether* such a subject, yet preferred in most instances to draw their plots from every day-life; 2d. The tragic poets introduced a chorus of Satyrs dancing; the comic writers either excluded them utterly, or assigned their part to others; 3d. The scene of the tragic Satyr was laid in the country; this was owing to their giving chief characters to the Sileni and Satyrs; for those personages, as well as their president "Bacchus," were thought to be exclusively denizens of the country. But greater license was allowed the comic poets; for, as they had expelled the Satyrs from their compositions, there was nothing to hinder them from transferring the scene from the country to the town; 4th. The Tragico-Satyric fable always formed the concluding piece of a tetralogy, and, therefore, was never represented singly. The Comico-Satyric were represented alone.

In the Satyric fables of the Greeks, principally in those of the comic poets, and in their comedy, chiefly the *old* and *middle*, and in the choruses of these, the custom of assailing citizens with abuse and invective prevailed to an intolerable degree. For, by that celebrated law passed by the Athenians against comedy, it was not *the chorus*, but *its license* of indulging in insulting language, that was abolished; then those who had suffered beneath its lash, now refused to contribute any longer to the defrayal of those enormous expenses, which the furnishing of the chorus demanded. The consequence of this was, that during the period of the middle comedy, the choral songs, formerly accompanied by music and dancing, were entirely silenced; but the chorus still existed, which merely, however, delivered speeches with appropriate action.

Not only were the *dramatic* poems of Greece fraught with the same spirit of satire as the satyric fables, but even the *Epic* also (as, for instance, the Μαργίτης, which is falsely ascribed to Homer), the *lyric* or *iambic* (as Archilochus,† (see Hor. Epis. ad Pis. 79.) and Hippōnax who invented the scazon iambic, a specimen of which Persius gives in his prologue), the *didactic* (as the poem of Simonides, on the manners of women), and the Σίλλοι or Σιλλοί, abusive poems, which received their name, not from the Σιληνοί, but from σίλλειν or σιλλαίνειν, "to move the eyes in a contemptuous manner, and so to satirize." These last have been written by Timon, a native of Phlius, in the age of Ptolemy Philad.,

* To these Eichstædt refers the κωμωδοτραγωδία of Alcæus the ἰλαροτραγῳδιαι, of Rhinto, &c. [The latter is tragi-comedy].

† Ruperti says that from Horace's words concerning Archilochus, "proprio rabies armavit iambo," some improperly infer that Archilochus was the inventor of iambic verse, or the iambos; whereas *long before* his time it was used for the expression of satire and abuse: whence ἰαμβίζειν, "*convīciari*," and ἰαμβεῖον, "*carmen maledĭcum*."

and by Xenophănes of Lesbos in heroic, iambic, and elegiac verses. Only a few verses of the Silli are extant. They appear to be merely parodies, wherein philosophers of every class, and sublime expressions of Homer are turned to ridicule.

Let us now turn our attention to *Roman* satire. From the loci classici in Virg. Georg. 2. 385. and Hor. Epis. 2. 139, *seqq.*, it appears that, in the *primitive** ages, festivals in honour of Bacchus were solemnized each year by the country people at harvest home, with almost the same attendant circumstances as among the Greeks; that the same kind of loose acting was performed throughout the villages; that they sang hymns in honour of the rural deities; that they formed little images, or rather masks of bark (oscilla) as images of Bacchus which they hung up on trees; that being moved to and fro by the winds, abundant fertility might be dispensed over the fields (by the agency of the god). Moreover they covered their faces with these, and being thus masked and flushed with wine, they used to utter mutual satirical invectives in verses extemporaneous, and necessarily unpolished.

These were the *Saturnii versus* (i. e. *prisci* ac *rudes*), called also Fescennini, from Fescennia a town of Etruria. The verses were not bound by metrical laws (ἰαμβιστροι), but yet they were not totally devoid of *rhythm* (i. e. they were ἐρρυθμοι). This species of verse was used long and often in Rome, in festal periods and at other solemnities, particularly at weddings and triumphs. See Hor. Epis. 2. 1, 146, where the law alluded to is the 7th of the 12 Tables—"*Si qui pipulo* (publice vel convicio) *occentasit* (al. actitavisset) carmenve condisit, quod infamiam faxit flagitiumve alteri, fuste ferīto." "The great liberty which the writers of the Fescennine verses took with the names of even virtuous characters was the cause of the enactment of this law."—*Evanthius.*

From the Fescennine verses the *dramatic* satire of the Romans sprung, and afterwards the *didactic.* We are taught this by Livy in his account of the origin of scenic entertainments in Rome (Book 7. ch. 2). As it is important that the student should read Livy's statement, we shall be pardoned for giving a translation of the passage; the version is Baker's. "The pestilence continuing during both this and the following year (i. e. A.U.C. 390 and 391), in which Caius Sulpicius Peticus and Caius Licinius Stolo were consuls; nothing memorable was transacted, only that, for the purpose of soliciting the favour of the gods, the Lectisternium was performed the third time since the building of the city (the first took place A.U.C. 356, and on the same account.—*Ruperti*). But the disorder receiving no alleviation, either from human wisdom or divine aid, the strength of the people's minds became almost overpowered by superstition, and it is said, that on this occasion, among other devices for appeasing the wrath of heaven, scenic plays were introduced; a new thing to a warlike people, for hitherto there had been only the shows of the circus. However, this kind of performance was, as in general all beginnings are, but a trifling matter, and even that borrowed from abroad. Actors were sent for from Etruria, who, though without any poetical language, or any gestures correspondent to such language, yet regulating their motions by the measures of the music, exhibited, in the Tuscan manner, something far from ungraceful. The younger citizens soon began to imitate these; throwing out, at the same

* The word "primitive," or "most ancient," is important, as it contains an allusion to the fact of the Roman satire being *indigenous* to Italy.

time, among each other, ludicrous expressions in coarse verses, and with gestures adapted to the words: this kind of performance then being received with approbation, in the course of frequent practice gained much improvement. The native performers were called Histriones, from the Tuscan word Hister, signifying 'a player;' and they did not, as formerly, pronounce alternately, without regard to order, verses like the Fescennine, artless and unpolished, but represented comic *medleys*, (saturas), composed in regular metre, with the several parts of the performance properly adjusted to the music; the delivery of the words and the gesticulation being performed in concert with the music. Several years after this, Livius, who was the first that ventured to lay aside medleys (he produced the first regular drama at Rome A. U. C. 514.) and to digest a story into a regular plot, being also, as all were at that time, the actor of his own pieces; and having broken his voice by being obliged to repeat them too often, after requesting the indulgence of the public, placed a boy before the musician to chant, while he himself performed the gesticulations. (It was customary, at the end of every act, to chant a set of verses, accompanied by the music, and with correspondent gesticulations). And this he executed with much freer action, because disengaged from attention to the management of his voice. Hence originated the practice of the chanting being performed, by another, to the gesticulation of the actors whose voices were eased of all but the dialogue. When, by this regulation the scenic business was directed to other objects than laughter and intemperate mirth, and the amusement was, by degrees, converted into an art, the younger citizens, leaving to professed actors the exhibition of plays, began, according to the ancient practice, to throw out alternately ludicrous jests, comprised in verse, which thence got the name of exodia, or interludes, and were collected principally out of the Atellane farces. This kind of entertainment, thus borrowed from Oscia, these younger citizens kept in their own hands, not suffering it to be debased by professed players. For this reason the rule was established, which is still observed, that the actors of these Atellane farces are not degraded from their tribe, and are capable of serving in the army, as if no way concerned in the business of the stage. Among the trifling beginnings of other matters, I thought it not amiss to give a view of the origin of theatrical exhibitions also, in order to show from a moderate setting out, to what an intolerable extravagance they have proceeded; such extravagance, indeed, as scarcely to be supported by opulent kingdoms."*

In the *fables* alluded to above, which derived their name from Atella a town of the Osci in Campania (whence also the actors spoke in the Oscan dialect), the language was rude and unpolished, but rather replete with humorous banter, than with indelicacy or lewdness: the plot was chaste, and the train of sentiment pure and creditable; hence Valerius Maximus says, "this species of amusement was blended with, and regulated by, that austerity of tone which characterized the Italians, and therefore it did not come under censure." 2. 24.

The Fabulæ Atellanæ seem to have almost entirely corresponded to the comico-satyric of the Greeks, both in choice and management of the plot, as also in the sauciness, humour, and boldness of the language, in the description of actors, and quality of dancing, in the mode of action,

* The words *canticum* and *diverbium* which occur in the above passage mean; the 1st, "soliloquy," and the 2d, "dialogue." The members of comedy were three, diverbium, canticum, and chorus.

and in the circumstance of their being performed separately, and not in connexion with tragedies [in which they were unlike the tragico-satyric, Vid. supra]. "The Latin Atellane fable (says Diomedes) differs from the Greek Satyric, in that *generally* the characters of Satyrs are introduced into the latter, or whatever other characters were of an amusing nature, like the Satyrs, as Autolycus, Busiris; in the Atellane they were Oscan characters that were represented, as Maccus, for instance." Now in these words of Diomedes two things are observable; 1st. The introduction of the Satyrs he judges to be foreign from the nature of the Atellanæ fabulæ; and 2dly. It is not without limitation that he allows their introduction into the satyric fables of the Greeks. However, as there was no exception in the case of the tragico-satyric, it is probable that Diomedes *took in the comico-satyric*, into his description, and that as he had assigned the satyrs to the tragic writers, so also to these he ascribed Autolycus and Busīris.

The Romans, though late, yet did at length employ *iambics* also in abusive effusions, after the example of the Greeks. Catullus, Bibaculus and others, adopted them before Horace's era, though the latter lays claims to the introduction "Parios ego *primus* Iambos Ostendi Latio," Epis. 1. 19, 23. (alluding to some Epodes and Odes of his). "The Iambus," says Quintilian, "was not much dealt in by the Romans, as though their proper composition. It was brought in by some; and its severity of style is exhibited in the compositions of Catullus, Bibaculus, and Horace; though in Catullus the Epōdos is not found."*

In addition to the species of Roman satire called δραματικὴ and διαλογικὴ, which was the most ancient, and flourished *before* the time of Livius Andronicus, and *after*, under the name of *Exodia*, the satire διδακτικὴ and διηγηματικὴ arose, which was of a two-fold character, Ennian and Lucilian. The Varronian may be referred to the former. Quintus Ennius was born at Rudii in Calabria near the Tarentine gulf; and lived from A. U. C. 515 to 585. He enjoyed the friendship of Scipio Africanus the elder. Not only was this great poet the founder of the epic poetry of the Romans, but was also "rudis et Græcis intacti carminis (scil. didactic satire) auctor" for Sat. 1. 10, 66. The number of satires which he wrote is a point still unsettled. Porphyrion speaks of Book 4th; Donatus, Book 6th (if it be not a mistake of the copyists); and each book seems to have contained but one satire, for which reason the *former*, and not the satires are spoken of. From the very few fragments which we have of these, we may infer with probability that his compositions were of a varied nature, remarkable for diversity of metre† and subject, sometimes in the form of dialogue, and treating of matters to them from common life; keeping in view the general advantage and the morals of mankind.

Caius Lucilius, a Roman knight, the great maternal uncle of Pompey the great, was born at Suessa Aurunca, a town of Campania (hence called "Magnus Auruncæ Alumnus" by Juv. 1. 20), and lived from A. U. C. 606 to 651. He wrote thirty books of satires, or perhaps 30 satires, only a few fragments of which remain to us. His satire differed from the Ennian in being composed for the most part in heroic metre, iambic or trochaic being rarely employed; he also possessed more

* According to Gesner's interpretation the Epōdos is a shorter verse following a long, as a dimeter following a trimeter, &c.

† He employed dactylic, iambic, and trochaic, as in the Margites of Homer.

elegance, humour, and polish, (facetior et urbanior tum limatior fuit) than Ennius and the older poets. Lastly, his satire differed from the Ennian in matter and in form; that is, in its subject, and in his style of handling the same. For (unlike Ennius) on every occasion he censured the morals of his countrymen severely, and lashed, not their crimes only, but the individuals themselves by name with the greatest freedom, and without paying any regard to loftiness of station; and as he had formed his mind by the study of the old Greek comedy, he not only rivalled its almost prosaic style of language, but also its delicate and keen irony. This is the "libertas verborum," which Cicero and others assigned him. Diomedes, with reference to the subject before us, says, "the modern Roman satire is an abusive composition directed against the vices of individuals, and possessing the character of the old Greek comedy. Lucilius, Horace, and Persius wrote compositions of this kind. But the original satire, such as Pacuvius and Ennius wrote, consisted in a VARIETY of subjects, whence also its appellation, satire, is derived." Quintilian says, "the satire is entirely of our own invention; Lucilius was the first that won especial distinction thereby." Evanthius tells us that upon the passing of the law alluded to above, (page 14,) "another kind of fable, namely satire arose," (*i. e.* says Ruperti, the Fescennine verses were succeeded on the stage by the old dramatic satire;) this satire (called also Exodia) contained harsh and rude jests, and treated of the vices of the age, without however giving the real name of individuals. After this had degenerated in the hands of the poets, Lucilius began to write it after a novel fashion; for of it he composed a poēsis, (a kind of poem which was only to be read, not acted; *didactic*, not dramatic,) that is, several books of one kind of composition.

The satire thus invented by Lucilius, and cultivated in their respective styles by Horace, Persius, and Juvenal, may be defined as a species of composition which aims at portraying the existing manners of men in lively colours and figures, and not only recommends virtue by moral precepts—the gravity which is generally seasoned by a graceful lightness and gaiety of expression—but also by the force of striking examples; and at one time by humorous, at another by cutting raillery; holds up either to laughter or odium the errors and vices of mankind, handles subjects drawn from daily life by the varied art of dramatic poetry, particularly; and so has for its objects the instruction, amusement, and correction of the reader. Horace (Sat. 1. 4, 39.) and others allege it to be a matter of dispute whether satire be a regular poem or not.

We now come to a point which has long been the subject of warm critical disputation, namely, whether the name satire, and the composition itself, or either of the two, was indigenous to Rome, or, like everything else they possessed which had reference to the arts and sciences, was borrowed from the Greeks, and was allied to their satiric poetry. Joseph Justus Scaliger, Casaubon, Spanheim, Rambach, Rigalt, Dacier, Manso, Kœnig and Ruperti, maintain the *former*; Julius* Cæsar Scaliger, Dan. Heinsius, Vulpius, Flœgels, Blankenburg, and Cour, the latter. By the *former* critics the word is spelt satira, or satura (as opti-

* Julius Cæsar Scaliger says in his art of poetry:—"The satire was originated and brought to perfection *by the Greeks first*, and then was adopted by the Romans, and cultivated by them, in a way unconnected with the stage." He imagines the word Satura to be taken from the *Satyrs*, because they used to carry platters and canisters full of fruit whereby they might elude the Nymphs. [Satyr is derived commonly from σάθη "lasciviousness," but Bochart derives it from Heb. *sair* "a devil under the shape of a goat."]

mus or optumus, &c.,) by the latter satyra. Some think that it was from *saturitas*, alluding to the abundance of matter.* Others derive it from *satur* in the sense of "sated, inebriated," as in this composition there is freedom and severity of expression, such as indulgence in wine produces. Others deduce it from the *Satyri*, because the character of the subject, and of the language, is such as is befitting to those petulant and rude beings. Others from *lex satura*, i. e., a law which contained many and different subjects. Others from *lanx satura*, a charger or tray on which it was customary to offer the gods of the first-fruits of the produce—*πάγκαρπος θυσία*, or *πανσπερμία*. Thus the etymology of the word arises from the application of the word *satura*† to whatever contained a variety of things, and in its composition this variety was either in the subject, metres, or in a union of poetic and prosaic language. The three most ancient species of satire correspond with this last derivation, which Juvenal's words seem also to confirm, "Quidquid agunt homines, votum, timor, ira, voluptas, gaudia, discursus, nostri est farrago libelli;" Sat. 1. 85, 86.

Casaubon and those others who define satire to be a composition whose subject is set forth in a medley or mixture of different vices and general matters, seem to have looked more to the force and etymology of the word than to the mixture of the poem itself. Julius Cæsar Scaliger, Heinsius, &c. have given too much weight to the resemblance between the words Satyrice, Satyri, and Satyra; for, even though the term were exclusively of the Greek origin, yet *satura* would be the correct orthography, and not Satyra or Satira; for the ancient Romans pronounced the Greek *ύ* like the short *u* of the French. The grammarians substituted the letter *y* for *υ*, and for *y* persons of inferior learning substituted *i*, thus inclytus, and inclitus, lacrymæ and lacrimæ are for inclŭtus and lacrŭmæ. But it is more probable that not only the composition itself, but also its title, or at least the application of the latter, took its rise among the Romans, than among the Greeks. The testimony of Horace and Quintilian are direct upon this point; the former calls Ennius (as we said above) "rudis et *intacti Græcis* carminis auctor," Sat. 1. 10, 93; the latter says (as before quoted) "satira TOTA est NOSTRA," Inst. Or. 10. 1, 93. Now the testimony of these men of antiquity is far more worthy of credit than the uncertain conjectures of moderns (as Jul. Scaliger) however learned; further, the Greeks had no word derived from the Satyrs, which expressed the name of any composition like the Roman satires, the word *σατυρίζειν* meaning to act with wantonness, conduct in which the Satyrs were represented as often engaging; and indeed there was never any single species of poem or verses among the Greeks, to which the characteristics of the Ennian, and, above all, the Lucilian satire belonged; but on the contrary, a great difference would be discovered on comparison.‡

* Saturitas comes for the Greek *σάτορες* or *σατήροι*, which, according to Hesychius is used by the Lacedæmonians to signify *σκάφαι βοτρυῶν*, "vessels full of grapes."

† The ancients, when they were offering to Ceres, Bacchus, or the other deities of the country, annual thanksgivings for favourable harvests, used to present first-fruits of different kinds, all heaped on a dish, to each divinity according to the method of his worship. Such a medley of offerings was called by the Greeks *πάγκαρπος θυσία* and *πανσπερμία*, also *πυανία* or *πυανεψία*, when it consisted of pulse. The Latins called dishes thus filled with various things *lances saturæ*, or simply *saturæ*; for they employed *satur* to designate that which was full, and had no deficiency,—thus *color satur* is a *perfect* colour.

‡ Kœnig's remarks on this subject are as follows—"There was among the Greeks no definite name which marked that species of composition in which the

The satirie fables of the Greeks, particularly of the comic poets, it is certain, had *some* affinity to the Roman satire, but the Silli had greater; however, the matter and form of the satiric fable were unlike the Roman* compositions referred to. The Silli were didactic poems,

vices of mankind were ridiculed and censured; but at one time it assumed an epic, at another a lyric, at another a dramatic and didactic dress, and its raillery was always directed against specified individuals, and not against vice in the abstract;" p. 23.

"Even granting that the name be taken from the Greeks, yet all agree that the latter never employed it to designate *any* kind of poem, of the satiric class especially, therefore the *use* to which the Romans transferred it was entirely original in their case;" p. 24. "The Greeks did not use any word *derived from the Satyrs* to signify such carping at men and manners, and such cutting irony; but to designtae this they used the terms σκώπτειν, διασύρειν, κωμῳδεῖν, ἰαμβίζειν, ὑβρίζειν; while σατυρίζειν meant to act with froward wantonness," and not to ridicule. The word παίζω which is properly applied to the Satyrs, alludes to their wanton dancing rather than to raillery against others. The Satyrs indeed were lustful, bold and saltatory; but I do not recollect to have read anywhere among the Greek authors, that the Satyrs assailed persons with taunts or ridicule, at least not as far as the period in which the satiric drama flourished, nor do I think that that custom prevailed in the representation of that drama on the stage;" p. 25. "The name satire properly belonged to the compositions of Ennius, and Pacuvius, in which it was first exhibited, but not to the single poems of Horace, Persius, and Juvenal. For Ennius and Pacuvius called their *entire books* satires, as appears from the terms used by Aulus Gellius in speaking of the works of Varro who imitated those poets. Perhaps *Lucilius* also termed *his* books satires, and not single or isolated portions of those books. In the progress of time it is probable that the word lost its primitive signification, and was transferred to the Lucilian style of composition. Cruquius tells us that in the most ancient MSS. *Horace's* satires are called Eclogæ, which in my mind is conclusive proof that Horace himself did not call his *single* poems satires. It appears from Sat. 1. 4, 73, that his single pieces were sent first to friends, and read to very few, so that subsequently either the author himself or some admirer of his works (rather, the grammarians,) collected the fugitive writings, and arranged them into books, giving them the title Eclogæ. Among them there are pieces to which the name satire is by no means suitable, whether we consider it as employed in its old or new meaning; but perhaps Horace allowed those nondescripts, which could not be arranged under a definite class of compositions, to be included under the term satire, notwithstanding the manifest unsuitability of the term. In the same way it cannot be proved that the titles Sermones and Epistolæ were given by Horace, though he may have given rise to such an idea by Sat. 1. 4, 39. *seqq.* Epist. 1. 4, 1—2. 1, 250; (he calls the satires *libelli* in Epist. 1. 13, 4.) But Sidonius Apollinaris [B. A. D. 430] proves that these titles are ancient. The grammarians also use them in quoting Horace. We do not know for certain what name *Persius* gave either to his books or individual poems. Pithœus asserts that in some old MS. he found these words "Thebaidorum Persii Satyra," and at the conclusion "Explicuit Theb. P. Satyra Feliciter." The grammarians always speak of the "books" in Juvenal.—But because Horace, Juvenal, and Persius, imitated Lucilius' style, each, however, in his own method, they are justly to be ranked among the writers of *satire*, which title was given both to their books and individual poems, *not* by the authors, but by their copyists.

* Eichstædt writes as follows on the subject before us,—There are in the *tragic* satires of the Greek very many points of difference from the Roman satires; but on a comparison of the latter with the Greek *comic* satire, we find a much closer connexion. For, to pass over the choruses of Satyrs which the comic satire and Roman satire either very sparingly introduced or totally abolished, we find that both took their arguments from every-day life; both held up to view, and often to infamy, private villany, and both assailed their contemporaries with violent ridicule.

In the *tragic* there is nothing of these. Yet I would not, on account of the points of similarity above mentioned, venture to side with those who judge the Greek *Satyre* to be the parent of Latin Satire. Horace and Quintilian, both authorities of

indeed, but they differed in subject, and in the style of handling it; for they satirized the errors of the philosophers and poets only; they did not aim at reforming the manners of every-day life, and we may feel sure that if we had any of the Silli left us entire, we should see that their style was very different from that met with in the Roman satires, but very few fragments remain, which do not admit of an accurate comparison. We shall not combat with the assertion that Lucilius in particular, and his imitators, drew some of their colours, and pungency, from the old Greek comedy (Vid. Hor. Sat. 1. 4. 1—10, 14; and Pers. 1. 123), from the Iambi, the Silli, and Satyric fables; but the Greeks are not on that account to be considered as having written *satires*, nor the Romans as having exhibited what they had received from the others. Moreover, that the origin of satire was Roman, not Grecian, can be proved from history, and from the very form of the name. At an early period, when neither Satyri, and the Satyric dramas, nor any species of Greek poetry was known to the Romans, the *Satire* succeeded to the Saturnian and Fescennine verses on the stage as we saw above, and the term (satire), from some resemblance consisting chiefly in the *variety* of argument, was transferred by the authors and grammarians,

great weight, explicitly declare that the latter was the invention of the Romans; and it seems not at all unlikely that it sprung from the rude jests, and witty raillery, which the Roman youth used wantonly to utter on the stage at remote periods. Further, not only in the argument and method with which it was handled, but also in the style itself, we discover great dissimilarity; for, in the first place, if we look at the argument, which lay in various kinds of ridicule, the *Horatian* satire cannot in any way be compared with the comico-satyric fables of the Greeks; the *Lucilian* can, in some measure, for it presented some traces of their sarcastic facetiousness. For the satire which Horace's charming and polished wit adorned, which Persius' gravity pointed, and Juvenal's unbending severity armed, as it were with poison, was the result of uncompromising moral rectitude, and depended upon an enlightened and liberal judgment of human affairs, and on the becoming indignation of a noble mind; it therefore took its materials from those more weighty vices which were visible in men's lives and characters, and which possibly might be checked by the lash of satiric reproof to the advantage of the community at large. The Greek Satyre, on the other hand, rather possessed a spirit of censure, than a desire to effect a correction of abuses; it assailed now the condition, now the personal deformities of individuals, so that it did not exhibit even decency or a sense of shame, from the disgusting character of its subjects and expressions. Now this species of wit so called was far surpassed in worth by the gentlemanly and elegant humour of the Roman poets before mentioned, which did not lie in quickness, or a solitary bon mot; but in a continuative series of expressions. However, Lucilius' satires seem to have come rather nearer to the former, as they employ the same subject for their ridicule, have a similar design, show the same disregard to modesty, and possess the same degree of boldness. In the second place, with respect to the method of handling the argument, [i. e. style of writing], the dispute will doubtless be carried to certain forms of satyric poetry, in which even from their outward aspect, or from the law and structure of their composition, traces of resemblance may be discovered. But it is now clear that the *satyric dramas* of the Greeks cannot be compared with the *didactic* satire of Lucilius and the rest, with sufficient aptness and distinctness. Yet although the Romans in writing satires were sometimes remote from the dramatic species, which takes a wide range, and imparts to the style the variety of dialogue, and sudden vehemence, yet these embellishments of dramatic composition were resorted to by those who applied "the file" for the polishing of their satires; and a species of Roman comedy became general,—confined by a closer bond of dramatic action than the Greek fables. Who is not reminded of the Fabellæ Atellanæ, which were said by the ancients universally to be most closely allied to the Greek Satyres? However, we must limit this opinion of the ancients to a more certain ground; namely that the *comic* satyre of the Greeks bears comparison with the satires of the Romans.

not only to those compositions said to be the inventions of Ennius, but to those of Lucilius also. And this kind of composition is not spoken of by the Greek writers, nor its names, Satura, Satira, and Satyra; the Romans, too, neither called their own satire *Satyrica*, nor were the Satyric poems, fables, or dramas of the Greeks ever called Satiræ or Satyræ. The Romans hardly make any mention of the Satyric fables at least by name; nor did any of them write compositions of the latter class (with the exception of Lucan, perhaps, to whom 14 Satyric fables are ascribed; of what nature, however, we cannot say;) Satyrs, indeed, do not seem to have ever been introduced at Rome, the passage in Horace, which is considered evidence to the contrary, (Epist. ad. Pis. 220, 250) being explained by Ruperti as containing rules for the Satyric fables of the *Greeks*, not of the *Romans*.* Dionysius, who refers Rome and all that belonged thereto to a Greek origin, assigns to the same the commencement of a very ancient custom which prevailed in triumphal processions, In these the victorious army used to banter their general with raillery, and *Satyri* attacked the bystanders with jests and saucy expressions which he calls *κίστομος καὶ σατυρικὴ παιδία*. But this custom was *not* borrowed from the Greeks. It is in reality to be traced to the most remote ages, and to the similar solemnizations of the old festivals before mentioned. It was nothing more than that custom afterwards so well known, which Dionysius ascribes to a later period only; "*νῦν δὲ ποιήματα ᾄδουσιν αὐτοσχέδια*;" *i. e.* verses like the Fescennine, and uncouth. Moreover, that those *Satyri* were only *Mimists* is seen from Dionysius' words, "*οὗτοι δὲ Σάτυροι κατίσκωπτόν τε καὶ κατεμιμοῦντο τὰς σπουδαίας κινήσεις ἐπὶ τὰ γελοιότερα μεταφέροντες*." Nor will this seem surprising when we remember that the words *σάτυροι*, *σατυρίζειν*, and *σατυρικὸς* were applied to all characters and subjects of a jocular cast, and replete with mirth not the most dignified, and that the mimists and Pantomimists often put on the comic masks of the Satyrs, and represented the characters of the latter. Hence Ruperti would be inclined to refer two passages, one of Athenæus, and the other of Marius Victorinus, to the *Mimes* rather than to either the Satyric or Atellan fables. Marius adduces an Iambic dimeter:

Agite, fugite, quatite, Satyri,

and the supposition that this line concluded a mime derives probability from Cic. pro Cæl. 27, "Mimi jam exitus est, non fabulæ: in quo quum clausula non invenitur, fugit aliquis e manibus, deinde scabella concrepant, aulæa tolluntur."† Athenæus tells us that Sulla gave the great-

* Kœnig supposes that Horace speaks of imitating or personating the Greek Satyrs in Latin. Hurd thinks that the Oscan characters had given way to the introduction of the Satyrs on the Roman stage. Eichstædt considers that Horace being a consummate critic and reformer of the scenic poetry then prevailing among the Romans, recommends his contemporaries to abandon the employment of low Oscan characters, and introduce the Greek Satyrs, as being in *some* degree (though not much) more polished and adapted to the refinement of the age it is uncertain, however, whether that suggestion was adopted or not.

† "This then is the end of a farce, not of a comedy, in which, when there is no conclusion, some person makes his escape, the benches creak, and the curtain is drawn;" Duncan, who adds, "Diomedes defines the farce (*mimus*) to be an irreverent and lascivious imitation of obscene acts." It seems to have been a confused medley of comic drollery on a variety of subjects, without any consistent order or design, delivered by one actor, and heightened by all the license of obscene gesticulation. Its best character, as practised by its greatest master, Laberius, was that of being witty in a very bad way; and its sole end and boast, *risu dulcere rictum*." [Duncan does not seem to have been aware of the significa

est encouragement to the Mimists, and wrote himself in his native tongue, κωμῳδίας σατυρικὰς, that is, mimes in imitation of the comico-satyric drama of the Greeks.* Now, though we allow that the Atellan fables, invented by the Osci, bore a strong resemblance to the Greek comico-satyric fables, yet our opinion is that *that* was the result, *chiefly*, at least, of accident, not of imitation.

tion of *scabellum* in the present passage of Cicero. It denotes a species of musical instrument which they pressed with the foot; and to which they danced on the stage. It was employed to denote the beginning and end of an act.] The verse above quoted from Marius, which is considered by Casaubon and Kœnig to have been taken *from some satyric fable*, is objected to by Eichstædt, on the following grounds: 1st, That "the source from which it was taken is not specified; 2dly, Mar. Victorinus, in order to illustrate each species of metre, both composed verses of his own, to correspond with the specified poetical feet, and translated into Latin, measures which were used only by the Greek poets." From Cicero (loc. cit.) we find that, if the mimes had unity of action, yet they had not complication and development, points of the greatest importance to the comedy. Perhaps also from the same passage, some light may be thrown on Juv. 8. 187. and 13. 11.

* Eichstædt thinks that by Athenæus' κωμῳδ. σατ., *the Atellan Fables* are signified; Casaub., either the Atellan, or Tabernariæ, or at least certain mimes; Kœnig, that satiric dramas are meant.

A BRIEF ACCOUNT

OF THE

ROMAN SATIRIC POETS.

In the former treatise we have shown that the Satura, or Satira of th Romans, had two distinct branches, *i. e.*, the Dramatic and Didacti We shall now briefly mention those poets who respectively follow each, and, therefore, either versified different plots and characters, inveighed against the vices of their own times.

Cneius Nævius, the most ancient of the Roman poets, was a nati of Campania. He wrote a description in Saturnian verses of the secon Punic war, in which he had served in person. He also wrote Satir which was of the *dramatic* species; for he exhibited his first play A. U. 519; that is, only four years after the birth of Ennius, and died 54 It is said that on account of his having satirized the elder Scipio a Metellus, he was thrown into prison, and afterwards was sent into exil after which he never returned, but died at Utica.

Ruperti thinks that the Satire of Lucius Pomponius, mentioned Priscian, belonged to the dramatic also. Pomponius was a native Bononia, and the most distinguished writer of the Atellan Fables. I was the first that wrote the latter in the Latin dialect, previously which they were in the Oscan. T. Quinctius Atta, in the time of Cicer was another writer of this class.

M. Pacuvius, the tragic poet and painter, was the author of Satir in the *Ennian* style. He was either the nephew or grandson of Enni and was born at Brundusium about the year 220 B. C., and died abo 131 B. C. Whether or not he *closely* followed the footsteps of Enni in his style, cannot now be ascertained; in fact we would have remain in ignorance of the fact of his being a satiric poet at all, only for t words of Diomedes, lib. 3: "Olim carmen, quod ex variis poematil constabat, Satira vocabatur, quale scripserunt* Pacuvius et Enniu Some few fragments of his tragedies only remain. Sævius Nicanor m *perhaps* be regarded as an author of Ennian Satires; but the matter doubtful. He lived in the age of Varro, or a little later.

The Satire of *Varro* somewhat resembled the Ennian, in blendi various metres and subjects, the grave with the jocose; but it int mingled prose with verse, and, like the Lucilian employed Greek a Latin. Quintilian (Inst. Or. 10, 1, s. 93) has the following remar

* "The passages of Horace (Epis. 2, 1, 36.), and Quintilian (10, 1), wh relate to Pacuvius, must mean that his chief excellence consisted in his labou polish of versification, and skill in the dramatic conduct of the scene." *Anth*

"*Alterum illud est et prius Satiræ genus,* (scil. Ennianum, quod *antiquius* est, *Rup.*) *quod non sola carminum varietate* (sed etiam orationis, prosæ et numeris adstrictæ, Latinæ et Græcæ, *Rup.*) *mixtum condidit M. Terentius Varro, vir Romanorum eruditissimus. Plurimos hic libros et doctissimos composuit, peritissimus linguæ Latinæ et omnis antiquitatis et rerum Græcarum nostrarumque, plus tamen scientiæ collaturus quam eloquentiæ.*"*

The plan which Varro pursued in his Satires (which are also called *libri*) will be best learned from his own words, quoted by Cic. Acad., Quest. 1, 2: "Quæ nemo adhuc docuerat, nec erat, unde studiosi scire possent, ea, quantum potui (nihil enim magnopere meorum miror) feci, ut essent nota nostris: a Græcis enim peti non poterant, et post L. Ælii nostri occasum ne a Latinis quidem. Et tamen in illis veteribus nostris, quæ, Menippum imitati, non interpretati, quâdam hilaritate conspersimus, multa admista ex intimâ philosophiâ, multa dicta dialectice: quæ quo facilius minus docti intelligerent, jucunditate quâdam ad legendum invitati, in laudationibus, in iis ipsis antiquitatum proœmiis philosophiæ, scribere voluimus, si modo consequuti sumus." Varro imitated the style of Menippus, a Cynic philosopher of Gadara, who used to talk lightly of grave and serious subjects—whence both himself and his Satires have been termed "Menippean" and "Cynical."

The chief writers of this species of Satire were Julian [the Apostate] in his Satire on the Cæsars, in which he leans severely on all the Roman emperors, from Julius Cæsar to Constantine, and in his Μισοπώγων, "Beard-hater;" wherein he lashed the inhabitants of Antioch, who used to hold up to ridicule the length of beard which Julian wore: Lucius Annæus Seneca, in his witty effusion on the death of Claudius Cæsar, in which he represents the imperial blockhead to have been translated, not to the ranks of the gods, but to *gourds*, cucurbitæ, κολοκύνθης, for this word was applied to persons of stupidity and foolishness; and Claudius perished by eating a species of the κολοκύνθη, of which he was very fond; hence Seneca entitled his Satire, not ἀποθέωσις, but ἀποκολοκύντωσις: T. Petronius Arbiter (a man of consular rank, a native of Marseilles, a favourite of Nero, and called "*elegantiæ arbiter;*" he was driven, by the machinations of Tigellinus to commit suicide, which he effected by causing his veins to be opened) in his *Satiricum*, or libri Satiricôn, in which he severely attacks the vices of his age—avarice, luxury, pride, &c.; Marcianus Mineus Felix Capella, a native of Madaura in Africa (or, according to the MSS., of Carthage), in his work called Satira or Satiricon, divided into nine books, the first two of which form a separate work, an allegory, the subject of which is the apotheosis of Philologia and her marriage with Mercury; Marcianus lived in the fifth century of the present era: Anicius Manlius Torquatus Severinus Boethius, a man of

* The only difficulty in the understanding of the above quotation lies in the word *prius*. It is, as we see above, explained by Ruperti as equivalent to *antiquius*, "more ancient;" by Gesner, "more excellent;" or, abbreviated for *posterius*, later."——Varro was born A. U. C. 638; died, 726 or 727; was instructed by the learned L. Ælius Stilo, enjoyed the friendship of Cicero, and other distinguished personages; was made tribune, and filled other offices in the state; embraced Pompey's interests in the civil wars; but was reconciled to Cæsar, and was appointed by him to arrange the books which the Dictator and others had collected; was proscribed by Antony, A.U. 710. He tells us himself, that before he was 84, he had written 490 books; but very few portions of his works are extant. He is called "the most learned of the Romans," and by a Greek writer πολυγραφώτατος.

consular rank (born at Rome A.D. 455 ; beheaded, 524,) in his celebrated work called " Consolations of Philosophy :" The Encomium Moriæ, of Erasmus, stands foremost in the list of *modern* compositions.

Horace, who was born A.U. 689 ; that is, 40 years after the death of Lucilius, informs us that there were, before his time, some who imitated, or rather tried to imitate Lucilius ; but failed. " Hoc (scil. *satiricum poema*) erat, experto frustra Varrone Atacino atque quibusdam aliis melius quod scribere possem, inventore minor," Sat. 1. 10, 46, &c. The allusion here, it need scarcely be remarked, is not to the Terentius Varro spoken of above, but to P. Terentius Varro, who was born A.U. 670 ; and called *Atacinus*, either from his native place being Atax, a village of Gallia Narbonensis, or from the river Atax in the same country. Besides his Satires, he wrote a poem entitled " De Bello Sequanico," and translated the Argonautica of Apollonius Rhodius. He was the author also of several epigrams and elegies.

We have no knowledge, even by name, of the *others* referred to by Horace, as authors in the style of the Lucilian Satire. Casaubon mentions Sævius, or Suevius Nicanor (vid. supr.), and Lenœus; but it is not likely, according to Ruperti, that they were of this class. The latter scholar substitutes *Lucius*, or rather *Titus* Albutius, mentioned by Varro (De Re Rustica, 3. 2, 17). He was contemporary with Lucilius, who speaks of him often in his Satires. Julius Florus, who lived in the time of Horace, wrote Satires which comprehended the Ennian, Lucilian, and Varronian styles. Horace inscribed to him Epist. 3, lib. 1; and 2. 2.

After Horace's time many pursued this species of Satire ; the most celebrated of which writers were Persius and Juvenal. Turnus, a native of Aurunca, is highly praised for his writings, by Martial ; also Sulpitia or Sulpicia, wife of Calenus, wrote a satire on the corrupt state of the empire under Domitian, when the latter had expelled the philosophers from the city. Statius praises the talent of Manlius Vopiscus, both as regards his satirical and other poems. The names of Julius Rufus, Cornutus, Gavius Bassus, and Rabirius or Rubrius, are handed down to us in connexion with Satires of this class ; but Ruperti is rather inclined to doubt that the first wrote Satires, and that the others wrote after the model of Lucilius. Martial (10. 99) mentions Rufus; but Wernsdorf maintains that Martial does not allude to him as a satirical writer. Annæus Cornutus, the stoic philosopher and tragic poet, was Persius' instructor. That he was the author of Satires appears from the words of Fulgentius : " M. Cornutus *in Satyra* ait, &c.;" and therefore Casaubon thinks that the words " pallentes radere mores, Doctus et ingenuo culpam defigere ludo" (Pers. 5. 15.), spoken in the person of Cornutus, are to be understood as implying that the latter had exercised his pupil in writing Satires, and had on some occasions written a few himself by way of pattern.

REMARKS

ON THE

DIFFERENCES OBSERVABLE BETWEEN THE STYLE OF

LUCILIUS, HORACE, PERSIUS, AND JUVENAL.

[TAKEN, WITH FEW ALTERATIONS, FROM RUPERTI.]

In order to form a proper judgment on the subject which we have now to consider, the age in which each poet lived, also the manners and pursuits which then prevailed, should be particularly regarded. For no species of composition was more the offspring of time and circumstance than Satire, which thence derives its subjects, pith, and complexion. Besides, the genius, education, and mode of life peculiar to each writer should be minutely observed.

We shall, in the first place, say a few words about Lucilius separately. This writer lived from the time of the siege of Carthage to the commencement of the fifth consulate of Marius (in which the Cimbri and Teutones were subdued). During this period there was, as it were, a struggle between the old and new manners, between virtue and vice; but the former was yet openly commended by many. It is true that numbers had begun to be infected with the corrupting luxury which had been imported from Asia, Greece, and Macedonia; but there were not wanting persons who, at least, gave *some* check to the inroads of such pernicious visitants. Freedom, both in speaking and writing, had not yet been abolished by law, nor was much consideration shown to birth and rank. Moreover, the Romans, having gained some refinement from the study of Menander's productions and those of the other Greek authors, were gradually divesting themselves of that harsh rusticity of wit and manner which was so characteristic of them, and had already begun to model their language after the Greek. Lucilius was on the most intimate terms of friendship with the younger Scipio Africanus, Lælius, and other distinguished personages—relying on whom for support, he lashed the vicious, even by name, with impunity. He has shown in his writings much of the old Roman humour, coupled with the keen irony which he drew from the Greek comedians. His style is rough, and Greek is interspersed throughout the poems; but his verses are more polished than those of Ennius, though not so much as those composed by the writers of the Augustan era.

The age of Horace differed in all respects from that of Lucilius. The luxury, avarice, and other evils, which foreign wealth had carried to

Rome, were continuously and speedily breaking down the state; the tribunic seditions of the Gracchi, Drusus, Apuleius, &c., and, shortly after these, the civil wars, proscriptions, perpetual dictatorships, and triumvirate, gave it a great shock. The public morals [vid. Liv. Pref.] at first gave way by degrees; but now they began to decline rapidly, riches and pleasures having created a blind longing for universal destruction. The Roman citizens, who formerly, as long as frugality and contracted means won a proper respect, lived an humble and industrious life, were seized, all along from Sulla's time, with the most wild and insatiable passion of gaining and spending, while the very females evinced equal culpability with the other sex. Cicero, more than once, deplores the falling off, in public and in private, of that ancient discipline, with which, in the opinion of eminent judges, arose and fell the might of Rome. He also says that the moderation and self-restraint which the Camilli, Fabricii, and Curii practised, were so far from being imitated in his time, that they were scarcely to be found even in the books then extant; that even the writings were no more heard of which set forth the austerity of former days. The example which Augustus, a most luxurious and lavish prince, and, above all, which that singularly effeminate person Mæcenas, set to the citizens—the amazing wealth which flowed into the city from its provinces and dependencies—the undisturbed peace which the empire enjoyed in the reign of Augustus, after being harassed by tumultuous and long-continued disturbances, were utterly effacing the scanty remnant of their ancestors' primitive magnanimity and virtuous morals, and were fast infusing into all a wish to give way to luxurious habits, to unmanly inertness, and to sensual delights. These results harmonized with the wishes of Augustus. He acted according to the advice of his wily minister, in taking every possible means to divert the minds of his subjects from the thoughts of their lost freedom, and from scrutinizing the change in the posture of the state, that thus his own power might be firmly established. With this view he allowed the state to preserve its *outward* form as before; the titles and dignities of former magistrates he suffered to remain, while he drew their power to himself; the lower classes he reduced to inactivity and torpor, by *douceurs*, and by frequent and costly gladiatorial shows and games; but persons of sounder judgment he attached to his interests by conferring upon them posts of honour, or other obligations; and, at the same time, he stirred up in them a relish for scientific and literary pursuits, which, from a vain wish for praise, he affected to love. This great change of circumstances naturally induced a change in the style of speaking, thinking, and acting; and so that freedom of language which had before been employed in books, and heard in the senate and all assemblies, was now succeeded by the language of flatterers, sycophants, and slaves, who depended altogether on their patron's nod. Hence, after Cicero's death, real eloquence was heard no more, and the poets were a vile class of imitators. However, the period of Augustus' reign was unquestionably superior to the last years of the republic. This emperor gave his subjects peace and the possession of property in security; he also, by most salutary laws, restrained numerous vices; and, though he himself in his youth had disgraced himself by his misdeeds, and incurred the reputation of being cruel in his triumvirate, yet his conduct afterwards counterbalanced those faults; for he was a kind and indulgent master and patron, a courteous and faithful friend, an excellent person in his domestic relations, and a good monarch, insomuch that the title "Pater Patriæ" was not ill bestowed upon him. He encouraged the arts and

sciences, and, if he did not actively stimulate his subjects to the practice of virtue, yet, by rewards and punishments, he caused them to preserve a semblance of it. Thus, then, honour and honesty, a feeling of justice and truth, and an appreciation of the excellent and the elegant, had not yet become entirely extinct, but were even kept alive by the study of Greek literature which still prevailed.

At this period (scil. from 689 A. U. C. to 746) lived Horace, a man of gay and agreeable disposition, courteous, polite, humorous, sprightly: no less a favourite of Venus and Bacchus than of the Muses, faithful and sincere, grateful and kind. He was sprung from a father, who, though he could not claim high birth, was most commendable in his conduct, and was a faithful guardian of his son's morals. Horace was possessed of great natural abilities, which he had chastened by acquaintance with the Greek authors; and, by close intimacy with the most accomplished and influential personages of his time, he had acquired a considerable polish. He flourished in security in the favour of Cæsar and of the chief men of the state; not, however, by any means adopting or servilely assenting to their views and opinions. Trammelled by the laws of no system of philosophy, he culled flowers at one time in the garden of Zeno; at another, of Epicurus (vid. Epist. i. 1, 113). Private virtue he taught and practised, when no longer it was displayed in public; and, when Brutus and Cassius were conquered, and the chief power was conferred on Augustus, he yielded to fortune, and commenced to write for his subsistence, wishing to be enabled to pass his life remote from politics, and aiming merely at the possession of a moderate competence.

After Augustus the state of affairs was altered greatly for the worse. Licentiousness and the other vices, which during his reign had, as we said before, been either in some degree curbed, or, at least, indulged rather in private, were after his death freed from all restraint, and the succeeding emperors even sanctioned them by their examples. The most abandoned of the Cæsars were, 1st. Tiberius, a man naturally cruel and vicious, but who dissembled his real nature during the lives of Augustus and Germanicus, and managed afterwards to strengthen his power by depriving the people of their right of elections, and by cutting off many persons even on groundless accusations of treason. 2dly. Caius Caligula, a monster of depravity, a methodical madman. 3dly. Claudius, a man of dull intellect, entirely given up to his wives and his freedmen. 4thly. Nero, a person not more notorious for his crimes than his folly. 5thly. Galba, a man of miserly disposition. 6thly. Otho, effeminate and luxurious. 7thly. Vitellius, cruel, indolent, and gluttonous. After the death of the latter, the state enjoyed tranquillity during the reign of the moderate Vespasian, and his successor the generous and excellent Titus. Domitian succeeded the last-named monarch, and again were the morals of Rome destroyed; so much so, indeed, that the munificent and humane Nerva, who followed Domitian, was looked on by the infatuated people with contempt. From the year U. C. 850, during the reigns of Trajan and Hadrian, a new light began to dawn.—The former, from his mild, and, at the same time, efficient method of government, from his affording freedom, security, and repose as well to individuals as to the state at large, was by the senate and the people unanimously gifted with the title of "Optimus;" the latter strengthened the state by laws, relieved the provinces, and aided the *literati* with generous profusion; he corrected the judiciary proceedings and greatly improved military discipline. In the periods preceding the reigns of Vespasian and Nerva, there existed scarcely a shadow of the

moderation, honour, and magnanimous spirit of ancient Rome; the laws of their country, liberty, religion, were utterly disregarded by the citizens; their audacious contempt of Heaven was equalled by their obsequious fawning to superiors, and by their effeminate superstition. Dignities were conferred, not on the meritorious, but on the wealthy or on the base; their minds were totally averse to all grave studies and pursuits; luxury and lasciviousness had almost annihilated every particle of physical and mental energy; those who professed to be philosophers (with the exception, perhaps, of the Stoics, Seneca, Cornutus, and a few others) being led away by the allurements of pleasure, adopted the system of Aristippus or Epicurus; or, merely from a love for disputation, embraced the system of the Academy; or, from vain ostentation, affected the gravity of the Stoics, not in their morals, but in their language and peculiarities of personal appearance; or else, attaching themselves to no sect, they roamed, like bees, whithersoever their fancy led them. Eloquence too, when freedom and the right of elections were wrested by Tiberius from the people, was degraded from its forensic brightness to the expressing of fulsome panegyrics in the senate, and to the pleading of mimic causes, in the retirement of schools for youth: the natural result of which was, that oratory soon turned aside from its native elegance and truth, from its simplicity, weight, and sublimity, to rhetorical subtilties and childish verbal ornament; to a far-fetched brilliancy and richness of expression, destitute, however, of strength or nerve; and to a vain display of learning, and a straining after effect. With regard to poetry, its style turned completely aside from that on which it ought entirely to depend—namely, genius and correct judgment—to art and set rules, which, without the two other requisites, are, of course, of no avail,—for, though able to give additional force and proper direction to a noble or fine sentiment, yet they cannot *originate* one in a person naturally destitute of talent. From this time forward the language of the poets, in general, was filled with Eastern bombast, or else barren in the extreme; it varied much in words and phrases; servilely imitated the expressions of others; had a frigid copiousness, bold transitions, harsh transpositions, unusual tropes and figures, many obsolete words, and other faults too numerous for mention. This decline of oratory and poetry was consonant with the spirit of that age, in which men were receding from nature, and were forming their minds no longer by the study of the Greek masters, and by an accurate knowledge of life; but by the instructions of the grammarians and rhetoricians (who were, for the most part, men of stolidity, and fond of displaying their erudition), and by the constant practice of declamation and recitation.

In these times lived Persius and Juvenal; the former of whom died at the early age of twenty-eight or twenty-nine, in the ninth year of Nero's reign; the latter, as we elsewhere have stated, died at the age of eighty, in Egypt. Persius was born at Volaterræ, in Etruria, and was descended of a noble and wealthy family. His first preceptors at Rome were Palæmon the Grammarian, and Virginius Rufus the Rhetorician; but from his sixteenth year he was under the celebrated Stoic philosopher, Cornutus. He was possessed of maiden-like modesty, and morals the most unblemished; he was the friend of virtue alone, and the ceaseless enemy of vice; but he was, perhaps, happier in imitating Zeno and Chrysippus than Lucilius and Horace. His Satires, unlike Horace's, were not published when they were written, but were known only to the faithful friends to whom he addressed them, as Cornutus, Bassus, Plotius, Macrinus, &c., who published them after the author's

death. Hence it is that we find in his poems great freedom of expressing whatever his indignation prompted. This he could not have done with safety had he published them during his life-time. Juvenal, like Horace, was not a follower of any particular sect (Hor. Epist. 1. 1, 13 *seq.* and Juv. 13. 121); and was not inferior to the latter in talent; he is even considered his superior in keen and extensive knowledge of the world and in philosophical lore; but sometimes we detect traces of art which he had gained by his long attendance at the schools. He was witness, not only to dismal periods of the state, but also to times during which it enjoyed comparative tranquillity and happiness under Vespasian, Titus, Nerva, Trajan, and Hadrian; and the Satires which he had written when a youth, and which he had not dared to publish, were polished by him in his old age, and given to the world, as he could do so then with security.

From the brief remarks which we have now made on the times and characters of Horace, Persius, and Juvenal, we can easily form an estimate of their relative merits and defects, which we shall now proceed shortly to review.

These three writers had, doubtless, the same design as all the other satiric poets; namely, to afford instruction and amusement, and to display, as in a painting, the morals of mankind. This, however, they essayed each in a manner different from the other, according to the diversity of the times in which they lived, and their peculiar talent. For, in the age of Augustus, when matters wore a lively appearance, and when the empire and the laws were in vigour, a poet might indulge in a laugh of ridicule at the errors of the day; but, during the reigns of Nero and Domitian, when affairs were hurrying to ruin; when vice had reached its acme, and required violent remedies, (vid. Juv. Sat. 1. 45 *seq.*; 63 *seq.*; 73 *seq.*; 147 *seq.*; 2. 25 *seq.*; 121 *seq.*; 162 *seq.*; 3. 150 *seq.*); ridicule no longer prevailed; and the virtuous man was filled with grief, which, being smothered long and deeply, at length rose to indignant wrath. Besides, as we before stated, Horace had been much softened and polished by intimacy with the most refined persons of the empire, and was by nature more inclined to merriment than to gravity. Perhaps he himself had a dread of harsh censorious reproof; and, being deeply versed in the knowledge of mankind, he was of opinion that more vices were the offspring of volatility and weakness of mind than of its *bonâ fide* depravity; that gentle remedies were more salutary and efficacious than violent ones; and that it was better to accommodate himself to the times, and endure the manners of his contemporaries with gentleness and moderation, than act the part of a rigorous and uncompromising judge against them. He accordingly does not so much satirize *vices* which were as yet ostensibly kept in restraint by the laws, as he does *folly* and other *errors* which do not come under legal cognizance. Nor does he make it his chief aim to excite a feeling of shame in his fellow-citizens, or to lay down with grave precision precepts for the proper discharge of their social duties; but rather in a skilful, attractive, and jocular manner, to convince them that they are not such persons as they wish to appear, and, consequently, that they cannot impose upon men of experience.* Hence he even ridicules the foolish and silly as

* Kœnig's remarks on this subject are so excellent that we cannot do better than translate them:—"Horace did not take upon him the task of satirizing vices of a heinous character; he meant to impart to others that practical philosophy, not to be found in the formulas of the teachers, but which he had himself

though he were aiming at something else, and gives the vicious oftener a slight wound than a home-thrust; while he by no means spares himself, in order to have a just license to reprove others. Persius sifts and examines errors according to the opinions of the Stoics, and tries vices by the rules of rigid virtue; he either glows with generous ardour or harshly gives vent to gloomy passion, Juvenal either inculcates virtue with dignified gravity, and acts the part of an austere instructor; or, fired with anger and indignation, he inveighs, for the most part, against the vices themselves,—sometimes lashing them with severity,—sometimes raising against them the laugh of broad reproof and scorn [cachinnus]. "Inasmuch," says Kœnig, "as he lived among men whose minds had become callous, and intellects dull, by the long continuance of vicious practices, he could hardly employ that refined humour and pleasantry, those profound and keen witticisms, which had so distinguished Horace: add to this, that the man whose indignation is thoroughly roused by villany and baseness, cannot be sparing of his abuse, can utter nothing in sportive humour. On the contrary, he brings into odium things worthy of blame, and that gentle and pleasant laugh of ridicule [risus] which he may have used when unexcited, changes now to one of angry censure." Yet he often tempers his Archilochian severity by a little mirth, and his gravity by agreeable urbanity. In his earlier Satires, chiefly, he displays harshness to a great extent; but in those which seem to be the fruit of his advanced years and more matured genius, the heat of anger had evidently abated and had yielded to coldness of declamation; in these, too, individuals are seldomer and less rancorously assailed, exactly as in the Epistles of Horace.

Persius borrows almost all his precepts and weapons of offence from the portico and the school; Horace and Juvenal take theirs from that genuine and popular philosophy which is derived from extensive worldly experience and intimate knowledge of mankind, and which adapts itself to the prevailing state of feeling or condition of things, or to the nature of the subject to be handled. Persius, blindly attached to the life and doctrine of the Stoics, does not see what is displeasing in either; whereas the morals, personal appearance, the paradoxes, subtilties, pride, hypocrisy, and other faults peculiar to the Stoic and Cynic philosophers chiefly, supply Horace and Juvenal with materials for ridicule and wrath. Persius's reasoning is scholastic and exceedingly subtile, so that it does not readily penetrate into the mind; that of the other two is simple and clear, adapted to the humblest capacity, formed on the basis

acquired by much experience of the world, and which has more real utility in respect to all the relations of life. He wished to teach, to instruct, to root out the errors by which the minds of men were beset; to remove wrong and rashly formed views; to show how one may live to the best advantage, safely, peacefully, honourably, and with pleasure to himself; and all this he wished to teach in such a way as not to offend his reader by a master's harshness, by a philosopher's haughtiness, or by a display of learning; but that he might think that he was listening to an amusing friend, or rather to truth itself, in appearance and garb simple and pleasing, and addressing you with much courtesy and humour. If you judge of him from this plan, and from the method in which he pursued it, he will, undoubtedly, bear off the palm from all who followed in this style; not, indeed, from Juvenal, inasmuch as the latter pursued another and a different plan in another and different method. Nor does this seem true, that Horace's method of reforming errors by ridicule is superior to Juvenal's, which brings vice into odium and abhorrence. Horace, indeed, was less successful than Juvenal in what he designed; for the former can rarely produce a laugh, whereas the latter never fails to excite indignation.

of genuine truth, calculated to seize the mind firmly, and to affect it with pleasurable feelings. Horace' philosophy, moreover, is that of life, which teaches us to look with contempt upon power, wealth, outward show, and the common pursuits of men; to over-estimate nothing [*nil admirari*]; to view mental tranquillity, safe mediocrity, and the power of living for himself in unrestricted leisure, as the greatest blessings a man can receive; to be content even in straitened circumstances; to make a joyful use of the present; to avoid disquietude respecting the future; to seek true happiness within ourselves, *not* from things external; to solicit gifts of fortune *only* from the deity; but from *ourselves* to derive wisdom and equanimity.

Horace gives to some of his satires an epistolary, to some a dramatic form, in order to affect his readers more pleasurably and forcibly. Persius and Juvenal also adopted the same plan; but to pass over the fact that the latter two reduced only one or two speeches, and but a portion of their subject; never the entire—to a dramatic shape. The dialogue of Persius is more like a poetic figure than resembling that of Horace, namely, a vivid representation of facts, calculated to afford the greatest pleasure from the extensive variety of his speeches, from their elegance and novelty, and from his ingenious choice of character, and remarkable propriety of thinking and speaking. Juvenal oftener prefers to take upon himself the character of teacher or declaimer, than to introduce a colloquy between others; but for this defect he compensates by his vividness of representation, by the justice and dignified gravity of his sentiments, and by the propriety of his diction. All the three poets—but Juvenal and Persius more frequently than Horace—introduce persons under their real names contending in argument. This is far from being unpleasing, as the image is more attractive and effectual, when thus it is animated by characters; yet the reader is often at a loss to know whether certain expressions are uttered by the opponent, or by the poet in irony. In his epistles Horace particularly excels in refined wit [urbanitas], in excellence of subject, and in the consummate skill with which he treats of the same matters, over and over again, in various ways; charming or instructing by his digressive remarks,—blending the *utile* with the *dulce*, expressing his own feeling with reserve or freedom, commending or reproving, exhorting or dissuading, those to whom he writes. He has likewise inscribed his satires, and epistles, for the most part, to well-known and illustrious characters; Persius and Juvenal generally to obscure individuals. The *former* plan has most effect in giving credit and influence to the writer's sentiments; the *latter* is to be attributed to the difference of the times in which the poets lived. Further, many persons, known only by their names, and by some folly or vice of which they had been guilty, are frequently dismissed with a word or two of remark by Horace and Persius; but by Juvenal they are spoken of at greater length. Sometimes by the *latter* method the force of the satire is weakened; but by the *former* much obscurity is thrown upon passages, for the accurate understanding of which it would be necessary to be well acquainted with the persons and events alluded to. However, this obscurity is common to all the ancient satiric poets, as they wrote for their own country; men to whom many things must have been familiar, which are obscure to us. [Such is Kœnig's opinion also]. Between the satires and epistles of Horace several points of difference exist; 1. in the form; 2. in the subject; 3. the style of language; 4. the metre. Eichstædt thus speaks on this subject, "With respect to *form*, inasmuch as the epistle is addressed to some particular individual, either real or

fictitious, all the composition must be suited to the disposition, manners, times and circumstances, not only of the author, but also of the individual to whom it is addressed. There is nothing of this discernible in the satires; for, even if they be inscribed to any person, yet the inscription only serves as a dedication, and does not affect the handling of the subject. But the same epistle, which has a fixed and unvarying *form*, is found in its *subject-matter* varied and shifting; for the materials and variety of the latter are bounded by no limits save those which distinguish poetry from prose. Because, whatever furnishes materials for *common* epistolary communications (except those which from their nature do not admit of a poetical dress), may be employed by the writer of poetical epistles. These last may be divided into three classes; 1. Didactic; 2. Elegiac; 3. Sportive. To the didactic belong the moral or ethical epistles, such as Horace wrote. Their scope is to teach and instruct individuals, to inculcate virtuous principles, and to stimulate the *practice* of virtue. Now, although the satire comes near these moral epistles, and particularly so in Horace' case, who reproves vices with such gentle courtesy, and who has with such judgment blended praises of what is good with light censure of what is evil; yet all the force of the *satire* does not turn upon instruction and admonition, but upon ridicule and censure; since its aim is to note, reprove, and chastise either the disgrace attendant upon the commission of the more heinous vices, or the folly attendant upon the more trivial. And hence arise two species of satire; 1. the sprightly and pleasant, such as Horace wrote; 2. the grave and austere, as those of Juvenal and Persius. As the subject-matter of the poems is different, so also is their style of language and metre. Thus in his epistles Horace displays the gravity of a philosopher, of a *man* who studied true wisdom. In his satires he exhibits the levity of a comic writer, such as is to be looked for from a *young* poet, who took pleasure in those festive enjoyments which were suited to his years. In his epistles the metre is more strictly in accordance with regular rules than in his satires. We find in the epistles not only the seeds of the Socratic philosophy scattered here and there; but also that fascinating and mild method of disputation on subjects of morality or duty, which characterizes Socrates, or at least his pupils." We are also informed by the same author, that the epistle to the Pisos, especially, contains imitations of Plato, and that the aim of this production was to refute the then prevalent judgment respecting poetry, by imparting instruction at one time jocularly, at another in serious language; also, to reprove both those scribblers who attempt poetry without the requisite genius and learning, and those who favour them: whatever else is introduced is merely episodic.

Besides the dramatic form of some satires, of which we have spoken before, there is a peculiar feature which is no less pleasing than original in Horace' invention and arrangement of his subjects, which, however, seems to be rather the effect of carelessness than of art. Availing himself of a fitting opportunity, either afforded by some time, place, or person, or his own reflection; and concealing his intention of uttering ridicule and reproof, he, in indirect language, as though doing something else, rebukes errors and vices, pursues subjects of various kinds, which present themselves as it were spontaneously to him, scatters his missive weapons in a manner quite unexpected, attacks persons unawares, deals them sudden side-blows, roams over pleasant grounds in careless speed, turns often from the road upon which he had just set out, and appears either not to have a definite end in view, or shapes

his course to the goal, if he has any, by a long and circuitous route; so that his satires may be compared to a walk in which the scenes, which are remote from the road, are hastily viewed *en passant*, and all the path itself is straight.* Persius and Juvenal *sometimes* imitate Horace in this also; but *generally*, after the manner of the philosophers and rhetoricians, they take up one position only, and go on with it, hardly ever digressing; for that carelessness and coolness which are so pleasing in Horace, are not at all fit for their graver and loftier language. Persius' satires are treatises on some philosophical proposition; Juvenal's are rhetorical themes, learned indeed and sometimes ingenious; but recommending themselves rather by the skill with which individual subjects are handled, than by wide poetic genius and invention, in which *those* satires are entirely deficient, which review the various vices of one class of persons only; as for instance, of women, in Juvenal, Sat. 6.

In the connexion of his thoughts, and in the order and collocation of his subjects, Horace manifests not only that pleasing carelessness and looseness, which has been spoken of before, but also consummate art, which, however, he industriously tries to conceal. For, so closely linked are the subjects; so great is the mutual dependence of one on the other; with such ease does the language flow on; so congruous is the conclusion with the commencement and the parts with the whole, that one could scarcely transpose or omit anything without disordering the entire poem; and a doubt arises as to whether each subject were presented spontaneously and without effort, or were the result of profound study and design on the part of the poet. Persius' style, on the other hand, offends by its abruptness, its bold transitions, harsh transpositions, and frequent introduction of irrelevant matter. Juvenal has rather united all the parts of his Satire in the style and arrangement of declamation, than by a complicated and elaborate connexion; yet he has delineated and adorned them with masterly skill.

Horace' descriptions, similes, and illustrations, point chiefly to the main features of his subject, and are most happily employed. Not only do they set forth ideas of a common and easy nature; but those also of a deeply philosophical description, in the clearest and most convincing light. Persius either carefully attends to the minutiæ, or mixes up foreign matter, and takes more pains in ornamenting and amplifying the parts, than in clearly setting forth the whole. Juvenal displays to us images of vices and errors, in glowing and rich colours, and that too with skill and dignity. In his descriptions he evinces a remarkable knowledge of things, and varied and keen powers of mind. In his choice of illustrations he shows profound judgment, and in their abundance, extensive learning; but in the dressing up of his figures he sometimes betrays too great labour, and examines too closely things that are of a very unseemly and indelicate character, passing over nothing which he considered as calculated to excite a lively feeling of disgust or scorn.

The language which Horace employs is of a common and humble strain ("Musa pedestris," and "sermones per humum repentes," Sat. 2. 6, 17, and Epist. 2. 1, 250); but neat, natural, choice, and pure, exactly adapted to matters relating to the customs of common life, evenly flowing, displaying a felicitous ease, and distinguished by a certain unaccountable charm, grace and simplicity. That of Persius is lofty, crowded

* "*Omnis via recta est.*" This expression of Ruperti's which may at first sight convey a contradiction to his preceding remarks, is to be understood as applying to the *real intention* of Horace' satires, which is to reprove and correct what is wrong.

with tropes, artificial, impetuous, minute, jejune, short, sometimes harsh, and often obscure. Juvenal's is learned, strong, full, varied according to the diversity of subject,—and hence it is at one time lively; at another, grave; at one time, sublime; at another, less lofty,—but never low. Horace' verses seem to have been written without study or art; those of Persius and Juvenal are far more carefully polished; and they are, in consequence, more harmonious and elegant.

The characteristics of Horace are graceful humour [urbanitas], and sprightly ridicule; of Persius, stoical gravity; of Juvenal, the harshness and sarcasm of Archilochus. Persius, who, from his natural bent and his education, was formed only for rigid seriousness, never indulges in the laugh of ridicule; but either employs himself in scolding, or in mixing up jests, though he calls himself "petulanti splene CACHINNO" (Sat. 1. 12), and appears to have aimed at tempering the violence and uncouth harshness of Lucilius' style, with Horace' winning elegance and softness. Juvenal's raillery is no less humorous and sprightly than that of Horace; and sometimes he even scatters this over an entire production, as in Sat. 4; but it is, in general, either bitter and virulent, fitted to excite the laugh of scorn, not of ridicule [cachinnum non risum], or else it is indecent. His agreeable witticisms are levelled either at the ridiculous opinions of the vulgar on religion and the nature of the gods, or at the poetic fables,—which he takes every opportunity to deride. Compare Sat. 1. 81 *seq.*; 2. 31, and 130 *seq.*; 4. 34 *seq.*; 10. 246, and 314; 13. 34 *seq.*; 76. *seq.*; 112 *seq*; 14. 261.

The Satires of Horace and Juvenal breathe that true spirit of genius which not only gives birth to something original and makes the inventions of others its own, but which also refines and adorns what is rude, and brings to perfection that which was but begun by others. Of both these qualities Persius was almost destitute; he takes many things from Horace, and gives them in the same shape as he received them; and, doubtless, had the writings of Cornutus and the other Stoics come down to us, we would find many of their thoughts in Persius' compositions.

In delivering his sentiments Horace deals his advice in a sprightly, intelligent, and friendly way; Persius philosophizes with subtilty, diminishing often, however, the weight of his subject by the minuteness of his remarks; Juvenal either tries to dissuade with grave emphasis, or gives vent to considerable virulence and harshness; but sometimes he betrays a vain desire of displaying his skill and learning, and grows frigid by his efforts to be flowery, and by his pursuing the subtilties of the Rhetorician. This, it is but just to state, was highly admired by Scaliger.

The Satires of these poets, and especially the Epistles of Horace (as being the offspring of his more matured intellect), are stored with wholesome maxims for passing through life with benefit, honour, and happiness, and for inculcating a love of virtue and hatred of vice. They all commend themselves to our notice by their truth, excellence, and usefulness. Horace, however, expresses them with a certain natural simplicity; Persius, with severity and depth of mind; Juvenal, with grave earnestness of language. From the great number of these precepts, and from their superior excellence, it is hardly necessary to say that the attentive perusal of the satirical poets is calculated to do much good. Maxims thus delivered in poetry attract and delight much more, and remain longer in the memory, than if we read them in a work on moral philosophy, or heard them in the lectures of a professor. It can scarcely, indeed, be told how much they avail to strengthen the mind,

when assailed by anxieties or passions, if they have once taken deep root in the memory, and so can, at the moment required, be called up into the thoughts.

[The remainder of Ruperti's treatise consists of a laboured attempt to defend Juvenal from the attacks of those who accuse him of unpardonable obscenity and grossness of expression, and who do not, on that account, encourage the study of his writings. Kœnig and other scholars are quoted at some length; but we consider it worse than useless, in a work like the present, to adduce any observations on such a subject.]

SATIRA III.

Quamvis digressu veteris confusus amici,
Laudo tamen, vacuis quod sedem figere Cumis
Destinet, atque unum civem donare Sibyllæ.
Janua Baiarum est, et gratum litus amœni
Secessus. Ego vel Prochytam præpono Suburæ.
Nam quid tam miserum, tam solum vidimus, ut non
Deterius credas horrere incendia, lapsus
Tectorum assiduos, ac mille pericula sævæ
Urbis, et Augusto recitantes mense poetas?
Sed dum tota domus reda componitur una.
Substitit ad veteres arcus madidamque Capenam.
Hic, ubi nocturnæ Numa constituebat amicæ.
Nunc sacri fontis nemus et delubra locantur
Judæis, quorum cophinus fœnumque supellex.
(Omnis enim populo mercedem pendere jussa est
Arbor, et ejectis mendicat silva Camenis.)
In vallem Egeriæ descendimus et speluncas
Dissimiles veris. Quanto præstantius esset
Numen aquæ, viridi si margine clauderet undas
Herba, nec ingenuum violarent marmora tophum?
Hic tunc Umbricius, Quando artibus, inquit, honestis
Nullus in Urbe locus, nulla emolumenta laborum,
Res hodie minor est, here quam fuit, atque eadem cras
Deteret exiguis aliquid: proponimus illuc
Ire, fatigatas ubi Dædalus exuit alas,
Dum nova canities, dum prima et recta senectus,
Dum superest Lachesi, quod torqueat, et pedibus me
Porto meis, nullo dextram subeunte bacillo.
Cedamus patria: vivant Artorius istic
Et Catulus: maneant, qui nigrum in candida vertunt,
Quis facile est ædem conducere, flumina, portus,
Siccandam eluviem, portandum ad busta cadaver
Et præbere caput domina venale sub hasta.
Quondam hi cornicines, et municipalis arenæ
Perpetui comites, notæque per oppida buccæ,

Munera nunc edunt, et verso pollice vulgi
Quem libet occidunt populariter: inde reversi
Conducunt foricas; et cur non omnia? quum sint,
Quales ex humili magna ad fastigia rerum
Extollit, quoties voluit Fortuna jocari.
Quid Romæ faciam? Mentiri nescio: librum,
Si malus est, nequeo laudare et poscere: motus
Astrorum ignoro: funus promittere patris
Nec volo, nec possum: ranarum viscera numquam
Inspexi. Ferre ad nuptam, quæ mittit adulter,
Quæ mandat, norunt alii. Me nemo ministro
Fur erit, atque ideo nulli comes exeo, tamquam
Mancus, et exstinctæ corpus non utile dextræ.
Quis nunc diligitur, nisi conscius, et cui fervens
Æstuat occultis animus semperque tacendis?
Nil tibi se debere putat, nil conferet umquam,
Participem qui te secreti fecit honesti.
Carus erit Verri, qui Verrem tempore, quo vult,
Accusare potest. Tanti tibi non sit opaci
Omnis arena Tagi, quodque in mare volvitur aurum,
Ut somno careas, ponendaque præmia sumas
Tristis, et a magno semper timearis amico.
Quæ nunc divitibus gens acceptissima nostris,
Et quos præcipue fugiam, properabo fateri,
Nec pudor obstabit. Non possum ferre, Quirites,
Græcam urbem: quamvis quota portio fæcis Achaei?
Jam pridem Syrus in Tiberim defluxit Orontes,
Et linguam, et mores, et cum tibicine chordas
Obliquas, nec non gentilia tympana secum
Vexit, et ad Circum jussas prostare puellas.
Ite, quibus grata est picta lupa barbara mitra.
Rusticus ille tuus sumit trechedipna, Quirine,
Et ceromatico fert niceteria collo.
Hic alta Sicyone, ast hic Amydone relicta,
Hic Andro, ille Samo, hic Trallibus, aut Alabandis.
Esquilias dictumque petunt a vimine collem,
Viscera magnarum domuum dominique futuri.
Ingenium velox, audacia perdita, sermo
Promptus, et Isæo torrentior. Ede, quid illum
Esse putes? quem vis hominem, secum attulit ad nos:
Grammaticus, rhetor, geometres, pictor, aliptes,
Augur, schœnobates, medicus, magus: omnia novit.
Græculus esuriens in cœlum, jusseris, ibit.
Ad summam, non Maurus erat, neque Sarmata, nec
Thrax,
Qui sumsit pennas, mediis sed natus Athenis.

Horum ego non fugiam conchylia? me prior ille
Signabit? fultusque toro meliore recumbet
Advectus Romam, quo pruna et cottana vento?
Usque adeo nihil est, quod nostra infantia cœlum
Hausit Aventinum baca nutrita Sabina?
Quid, quod adulandi gens prudentissima laudat
Sermonem indocti, faciem deformis amici,
Et longum invalidi collum cervicibus æquat
Herculis, Antæum procul a tellure tenentis?
Miratur vocem angustam, qua deterius nec
Ille sonat, quo mordetur gallina marito.
Hæc eadem licet et nobis laudare: sed illis
Creditur. An melior, quum Thaida sustinet, aut quum
Uxorem comœdus agit, vel Dorida nullo
Cultam palliolo? mulier nempe ipsa videtur,
Non persona loqui:

Nec tamen Antiochus, nec erit mirabilis illic
Aut Stratocles, aut cum molli Demetrius Hæmo.
Natio comœda est. Rides? meliore cachinno
Concutitur: flet, si lacrumas conspexit amici,
Nec dolet: igniculum brumæ si tempore poscas,
Accipit endromidem: si dixeris, æstuo, sudat.
Non sumus ergo pares: melior, qui semper et omni
Nocte dieque potest alienum sumere vultum.

Scire volunt secreta domus, atque inde timeri.
Et quoniam cœpit Græcorum mentio, transi
Gymnasia, atque audi facinus majoris abollæ.
Stoicus occidit Baream, delator amicum,
Discipulumque senex, ripa nutritus in illa,
Ad quam Gorgonei delapsa est pinna caballi.
Non est Romano cuiquam locus hic, ubi regnat
Protogenes aliquis, vel Diphilus, aut Erimarchus,
Qui gentis vitio numquam partitur amicum,
Solus habet. Nam quum facilem stillavit in aurem
Exiguum de naturæ patriæque veneno,
Limine submoveor: perierunt tempora longi
Servitii. Nusquam minor est jactura clientis.
Quod porro officium, ne nobis blandiar, aut quod
Pauperis hic meritum, si curet nocte togatus
Currere, quum Prætor lictorem impellat, et ire
Præcipitem jubeat dudum vigilantibus orbis,
Ne prior Albinam et Modiam collega salutet?
Divitis hic servi claudit latus ingenuorum
Filius: alter enim, quantum in legione Tribuni

Accipiunt, donat Calvinæ, vel Catienæ.

Quum tibi vestiti facies scorti placet, hæres,
Et dubitas alta Chionem deducere sella.
Da testem Romæ tam sanctum, quam fuit hospes
Numinis Idæi: procedat vel Numa, vel qui
Servavit trepidam flagranti ex æde Minervam:
Protenus ad censum, de moribus ultima fiet
Quæstio. Quot pascit servos? quot possidet agri
Jugera? quam multa magnaque paropside cœnat?
Quantum quisque sua numorum servat in arca,
Tantum habet et fidei. Jures licet et Samothracum
Et nostrorum aras; contemnere fulmina pauper
Creditur atque Deos, Dîs ignoscentibus ipsis.
Quid, quod materiam præbet causasque jocorum
Omnibus hic idem, si fœda et scissa lacerna,
Si toga sordidula est, et rupta calceus alter
Pelle patet; vel si consuto vulnere crassum
Atque recens linum ostendit non una cicatrix?
Nil habet infelix paupertas durius in se,
Quam quod ridiculos homines facit. Exeat, inquit,
Si pudor est, et de pulvino surgat equestri
Cujus res legi non sufficit, et sedeant hic
Lenonum pueri quocumque in fornice nati.
Hic plaudat nitidi præconis filius inter
Pinnirapi cultos juvenes, juvenesque lanistæ.
Sic libitum vano, qui nos distinxit, Othoni.
Quis gener hic placuit censu minor, atque puellæ
Sarcinulis impar? quis pauper scribitur heres?
Quando in consilio est Ædilibus? Agmine facto
Debuerant olim tenues migrasse Quirites.
Haud facile emergunt, quorum virtutibus obstat
Res angusta domi; sed Romæ durior illis
Conatus: magno hospitium miserabile, magno
Servorum ventres, et frugi cœnula magno.
Fictilibus cœnare pudet, quod turpe negavit
Translatus subito ad Marsos mensamque Sabellam:
Contentusque illic veneto, duroque cucullo.
Pars magna Italiæ est, si verum admittimus, in qua
Nemo togam sumit, nisi mortuus. Ipsa dierum
Festorum herboso colitur si quando theatro
Majestas, tandemque redit ad pulpita notum
Exodium, quum personæ pallentis hiatum
In gremio matris formidat rusticus infans;
Æquales habitus illic, similesque videbis
Orchestram et populum: clari velamen honoris,

Sufficiunt tunicæ summis Ædilibus albæ.
Hic ultra vires habitus nitor: hic aliquid plus,
Quam satis est, interdum aliena sumitur arca.
Commune id vitium est. Hic vivimus ambitiosa
Paupertate omnes. Quid te moror? Omnia Romæ
Cum pretio. Quid das, ut Cossum aliquando salutes?
Ut te respiciat clauso Veiento labello?
Ille metit barbam, crinem hic deponit amati.
Plena domus libis venalibus. Accipe, et istud
Fermentum tibi habe: præstare tributa clientes
Cogimur, et cultis augere peculia servis.
Quis timet aut timuit gelida Præneste ruinam,
Aut positis nemorosa inter juga Volsiniis, aut
Simplicibus Gabiis, aut proni Tiburis arce?
Nos urbem colimus tenui tibicine fultam
Magna parte sui. Nam sic labentibus obstat
Villicus, et veteris rimæ contexit hiatum,
Securos pendente jubet dormire ruina.
Vivendum est illic, ubi nulla incendia, nulli
Nocte metus. Jam poscit aquam, jam frivola transfert
Ucalegon: tabulata tibi jam tertia fumant:
Tu nescis. Nam si gradibus trepidatur ab imis,
Ultimus ardebit, quem tegula sola tuetur
A pluvia, molles ubi reddunt ova columbæ.
Lectus erat Codro Procula minor, urceoli sex,
Ornamentum abaci, nec non et parvulus infra
Cantharus, et recubans sub eodem marmore Chiron;
Jamque vetus Græcos servabat cista libellos,
Et divina opici rodebant carmina mures.
Nil habuit Codrus. Quis enim negat? et tamen illud
Perdidit infelix totum nihil: ultimus autem
Ærumnæ cumulus, quod nudum, et frusta rogantem
Nemo cibo, nemo hospitio tectoque juvabit.
Si magna Asturii cecidit domus: horrida mater,
Pullati proceres, differt vadimonia Prætor.
Tunc gemimus casus Urbis, tunc odimus ignem.
Ardet adhuc, et jam accurrit, qui marmora donet,
Conferat impensas. Hic nuda et candida signa,
Hic aliquid præclarum Euphranoris et Polycleti,
Hæc Asianorum vetera ornamenta Deorum,
Hic libros dabit, et forulos, mediamque Minervam,
Hic modium argenti. Meliora ac plura reponit
Persicus orborum lautissimus, et merito jam
Suspectus, tamquam ipse suas incenderit ædes.
Si potes avelli Circensibus, optima Soræ,
Aut Frabateriæ domus, aut Frusinone paratur,

Quanti nunc tenebras unum conducis in annum.
Hortulus hic, puteusque brevis, nec reste movendus,
In tenues plantas facili diffunditur haustu.
Vive bidentis amans, et culti villicus horti;
Unde epulum possis centum dare Pythagoreis.
Est aliquid, quocumque loco, quocumque recessu,
Unius sese dominum fecisse lacertæ.
Plurimus hic æger moritur vigilando: sed illum
Languorem peperit cibus imperfectus, et hærens
Ardenti stomacho. Nam quæ meritoria somnum
Admittunt? Magnis opibus dormitur in Urbe:
Inde caput morbi. Rhedarum transitus arcto
Vicorum in flexu, et stantis convicia mandræ
Eripient somnum Druso vitulisque marinis.
Si vocat officium, turba cedente vehetur
Dives, et ingenti curret super ora Liburno,
Atque obiter leget, aut scribet, vel dormiet intus
Namque facit somnum clausa lectica fenestra.
Ante tamen veniet: nobis properantibus obstat
Unda prior: magno populus premit agmine lumbos
Qui sequitur. Ferit hic cubito, ferit assere duro
Alter; at hic tignum capiti incutit, ille metretam.
Pinguia crura luto, planta mox undique magna
Calcor, et in digito clavus mihi militis hæret.
Nonne vides, quanto celebretur sportula fumo?
Centum convivæ: sequitur sua quemque culina.
Corbulo vix ferret tot vasa ingentia, tot res
Impositas capiti, quas recto vertice portat
Servulus infelix, et cursu ventilat ignem.
Scinduntur tunicæ sartæ: modo longa coruscat
Sarraco veniente abies, atque altera pinum
Plaustra vehunt, nutant altæ populoque minantur
Nam si procubuit, qui saxa Ligustica portat
Axis, et eversum fudit super agmina montem,
Quid superest de corporibus? quis membra, quis ossa
Invenit? Obtritum vulgi perit omne cadaver
More animæ. Domus interea secura patellas
Jam lavat, et bucca foculum excitat, et sonat unctis
Striglibus, et pleno componit lintea gutto.
Hæc inter pueros varie properantur: at ille
Jam sedet in ripa, tetrumque novicius horret
Porthmea, nec sperat cœnosi gurgitis alnum
Infelix, nec habet, quem porrigat, ore trientem.
Respice nunc alia ac diversa pericula noctis:
Quod spatium tectis sublimibus, unde cerebrum
Testa ferit, quoties rimosa et curta fenestris

Vasa cadunt; quanto percussum pondere signent
Et lædant silicem. Possis ignavus haberi,
Et subiti casus improvidus, ad cœnam si
Intestatus eas. Adeo tot fata, quot illa
Nocte patent vigiles, te prætereunte, fenestræ.
Ergo optes votumque feras miserabile tecum,
Ut sint contentæ patulas defundere pelves.
Ebrius ac petulans, qui nullum forte cecidit,
Dat pœnas, noctem patitur lugentis amicum
Pelidæ, cubat in faciem, mox deinde supinus.
Ergo non aliter poterit dormire? Quibusdam
Somnum rixa facit: sed quamvis improbus annis
Atque mero fervens, cavet hunc, quem coccina læna
Vitari jubet, et comitum longissimus ordo,
Multum præterea flammarum, et ænea lampas.
Me, quem luna solet deducere, vel breve lumen
Candelæ, cujus dispenso et tempero filum,
Contemnit. Miseræ cognosce proœmia rixæ,
Si rixa est, ubi tu pulsas, ego vapulo tantum.
Stat contra, starique jubet; parere necesse est.
Nam quid agas, quum te furiosus cogat, et idem
Fortior? Unde venis? exclamat: cujus aceto,
Cujus conche tumes? quis tecum sectile porrum
Sutor, et elixi vervecis labra comedit?
Nil mihi respondes? aut dic, aut accipe calcem.
Ede, ubi consistas; in qua te quæro proseucha?
Dicere si tentes aliquid, tacitusve recedas,
Tantumdem est; feriunt pariter: vadimonia deinde
Irati faciunt. Libertas pauperis hæc est:
Pulsatus rogat, et pugnis concisus adorat,
Ut liceat paucis cum dentibus inde reverti.
Nec tamen hæc tantum metuas: nam, qui spoliet te,
Non deerit, clausis domibus postquam omnis ubique
Fixa catenatæ siluit compago tabernæ.
Interdum et ferro subitus grassator agit rem,
Armato quoties tutæ custode tenentur
Et Pomtina palus, et Gallinaria pinus.
Sic inde huc omnes, tamquam ad vivaria, currunt.
Qua fornace graves, qua non incude catenæ?
Maximus in vinclis ferri modus, ut timeas, ne
Vomer deficiat, ne marræ et sarcula desint.
Felices proavorum atavos, felicia dicas
Sæcula, quæ quondam sub regibus atque tribunis
Viderunt uno contentam carcere Romam.
His alias poteram et plures subnectere causas:
Sed jumenta vocant, et sol inclinat: eundum est.

Nam mihi commota jam dudum mulio virga
Adnuit. Ergo vale nostri memor; et, quoties te
Roma tuo refici properantem reddet Aquino,
Me quoque ad Helvinam Cererem vestramque Dianam
Convelle a Cumis. Satirarum ego, ni pudet illas,
Adjutor gelidos veniam caligatus in agros.

SATIRA X.

Omnibus in terris, quæ sunt a Gadibus usque
Auroram et Gangen, pauci dignoscere possunt
Vera bona atque illis multum diversa, remota
Erroris nebula. Quid enim ratione timemus
Aut cupimus? Quid tam dextro pede concipis, ut te
Conatus non pœniteat votique peracti?
Evertere domos totas optantibus ipsis
Dî faciles. Nocitura toga, nocitura petuntur
Militia. Torrens dicendi copia multis
Et sua mortifera est facundia. Viribus ille
Confisus periit admirandisque lacertis.
Sed plures nimia congesta pecunia cura
Strangulat, et cuncta exsuperans patrimonia census,
Quanto delphinis balæna Britannica major.
Temporibus diris igitur jussuque Neronis
Longinum et magnos Senecæ prædivitis hortos
Clausit et egregias Lateranorum obsidet ædes
Tota cohors: rarus venit in cœnacula miles.
Pauca licet portes argenti vascula puri,
Nocte iter ingressus gladium contumque timebis,
Et motæ ad lunam trepidabis arundinis umbram:
Cantabit vacuus coram latrone viator.
Prima fere vota et cunctis notissima templis
Divitiæ; crescant ut opes, ut maxima toto
Nostra sit arca foro. Sed nulla aconita bibuntur
Fictilibus. Tunc illa time, quum pocula sumes
Gemmata et lato Setinum ardebit in auro.
Jamne igitur laudas, quod de sapientibus alter
Ridebat, quoties de limine moverat unum
Protuleratque pedem; flebat contrarius auctor?
Sed facilis cuivis rigidi censura cachinni:
Mirandum est, unde ille oculis suffecerit humor.
Perpetuo risu pulmonem agitare solebat,

Democritus, quamquam non essent urbibus illis
Prætexta et trabeæ, fasces, lectica, tribunal.
Quid, si vidisset Prætorem curribus altis
Exstantem, et medio sublimem in pulvere Circi
In tunica Jovis, et Pictæ Sarrana ferentem
Ex humeris aulæa togæ, magnæque coronæ
Tantum orbem, quanto cervix non sufficit ulla?
Quippe tenet sudans hanc publicus, et, sibi Consul
Ne placeat, curru servus portatur eodem.
Da nunc et volucrem, sceptro quæ surgit eburno,
Illinc cornicines, hinc præcedentia longi
Agminis officia, et niveos ad frena Quirites,
Defossa in loculis quos sportula fecit amicos.
Tunc quoque materiam risus invenit ad omnes
Occursus hominum, cujus prudentia monstrat,
Summos posse viros et magna exempla daturos
Vervecum in patria crassoque sub aëre nasci.
Ridebat curas nec non et gaudia vulgi,
Interdum et lacrumas, quum Fortunæ ipse minaci
Mandaret laqueum, mediumque ostenderet unguem.
Ergo supervacua aut perniciosa petuntur,
Propter quæ fas est genua incerare Deorum.
Quosdam præcipitat subjecta potentia magnæ
Invidiæ; mergit longa atque insignis honorum
Pagina; descendunt statuæ, restemque sequuntur.
Ipsas deinde rotas bigarum impacta securis
Cædit, et immeritis franguntur crura caballis.
Jam stridunt ignes, jam follibus atque caminis
Ardet adoratum populo caput, et crepat ingens
Sejanus: deinde ex facie toto orbe secunda
Fiunt urceoli, pelves, sartago, patellæ.
Pone domi lauros, duc in Capitolia magnum
Cretatumque bovem: Sejanus ducitur unco
Spectandus: gaudent omnes. Quæ labra? quis illi
Vultus erat? numquam, si quid mihi credis, amavi
Hunc hominem. Sed quo cecidit sub crimine? quisnam
Delator? quibus indiciis? quo teste probavit?
Nil horum: verbosa et grandis epistola venit
A Capreis. Bene habet; nil plus interrogo. Sed quid
Turba Remi? Sequitur Fortunam, ut semper, et odit
Damnatos. Idem populus, si Nursia Tusco
Favisset, si oppressa foret secura senectus
Principis, hac ipsa Sejanum diceret hora
Augustum. Jam pridem, ex quo suffragia nulli
Vendimus, effudit curas. Nam qui dabat olim
Imperium, fasces, legiones, omnia, nunc se

Continet atque duas tantum res anxius optat,
Panem et Circenses. Perituros audio multos.
Nil dubium: magna est fornacula: pallidulus mî
Brutidius meus ad Martis fuit obvius aram.
Quam timeo, victus ne pœnas exigat Ajax,
Ut male defensus! curramus præcipites, et,
Dum jacet in ripa, calcemus Cæsaris hostem.
Sed videant servi, ne quis neget, et pavidum in jus
Cervice obstricta dominum trahat. Hi sermones
Tunc de Sejano, secreta hæc murmura vulgi.
Visne salutari, sicut Sejanus? habere
Tantumdem, atque illi summas donare curules?
Illum exercitibus præponere? tutor haberi
Principis angusta Caprearum in rupe sedentis
Cum grege Chaldæo? vis certe pila, cohortes,
Egregios equites, et castra domestica? quidni
Hæc cupias? et, qui nolunt occidere quemquam,
Posse volunt. Sed quæ præclara et prospera tanti,
Ut rebus lætis par sit mensura malorum?
Hujus, qui trahitur, prætextam sumere mavis,
An Fidenarum Gabiorumque esse potestas,
Et de mensura jus dicere, vasa minora
Frangere pannosus vacuis Ædilis Ulubris?
Ergo quid optandum foret, ignorasse fateris
Sejanum: nam qui nimios optabat honores,
Et nimias poscebat opes, numeroso parabat
Excelsæ turris tabulata, unde altior esset
Casus, et impulsæ præceps immane ruinæ.
Quid Crassos, quid Pompeios evertit? et illum,
Ad sua qui domitos deduxit flagra Quirites?
Summus nempe locus nulla non arte petitus,
Magnaque numinibus vota exaudita malignis.
Ad generum Cereris sine cæde et vulnere pauci
Descendunt reges, et sicca morte tyranni.
Eloquium ac famam Demosthenis aut Ciceronis
Incipit optare, et totis Quinquatribus optat,
Quisquis adhuc uno partam colit asse Minervam,
Quem sequitur custos angustæ vernula capsæ.
Eloquio sed uterque perit orator: utrumque
Largus et exundans leto dedit ingenii fons.
Ingenio manus est et cervix cæsa; nec umquam
Sanguine causidici madnerunt rostra pusilli.
O fortunatam natam me consule Romam!
Antoni gladios potuit contemnere, si sic
Omnia dixisset. Ridenda poemata malo,
Quam te conspicuæ, divina Philippica, famæ,

Volveris a prima quæ proxima. Sævus et illum
Exitus eripuit, quem mirabantur Athenæ
Torrentem et pleni moderantem frena theatri.
Dis ille adversis genitus fatoque sinistro,
Quem pater ardentis massæ fuligine lippus
A carbone et forcipibus gladiosque parante
Incude et luteo Vulcano ad rhetora misit.
Bellorum exuviæ, truncis affixa tropæis
Lorica et fracta de casside buccula pendens
Et curtum temone jugum victæque triremis
Aplustre et summo tristis captivus in arcu
Humanis majora bonis creduntur: ad hæc se
Romanus Graiusque ac barbarus eudoperator
Erexit; causas discriminis atque laboris
Inde habuit. Tanto major famæ sitis est, quam
Virtutis. Quis enim virtutem amplectitur ipsam,
Præmia si tollas? Patriam tam obruit olim
Gloria paucorum, et laudis titulique cupido
Hæsuri saxis cinerum custodibus; ad quæ
Discutienda valent sterilis mala robora ficus,
Quandoquidem data sunt ipsis quoque fata sepulchris.
Expende Hannibalem: quot libras in duce summo
Invenies? hic est, quem non capit Africa Mauro
Percussa Oceano, Niloque admota tepenti,
Rursus ad Æthiopum populos altosque elephantos.
Additur imperiis Hispania: Pyrenæum
Transsilit. Opposuit natura Alpemque nivemque:
Diducit scopulos et montem rumpit aceto.
Jam tenet Italiam: tamen ultra pergere tendit:
Actum, inquit, nihil est, nisi Pœno milite portas
Frangimus, et media vexillum pono Subura.
O qualis facies et quali digna tabella,
Quum Gætula ducem portaret belua luscum!
Exitus ergo quis est? O gloria! vincitur idem
Nempe, et in exsilium præceps fugit, atque ibi magnus
Mirandusque cliens sedet ad prætoria regis,
Donec Bithyno libeat vigilare tyranno.
Finem animæ, quæ res humanas miscuit olim,
Non gladii, non saxa dabunt nec tela; sed ille
Cannarum vindex ac tanti sanguinis ultor,
Annulus. I, demens, et sævas curre per Alpes,
Ut pueris placeas et declamatio fias!
Unus Pellæo juveni non sufficit orbis:
Æstuat infelix angusto limite mundi,
Ut Gyaræ clausus scopulis parvaque Seripho.
Quum tamen a figulis munitam intraverit urbem,

Sarcophago contentus erit. Mors sola fatetur,
Quantula sint hominum corpuscula. Creditur olim
Velificatus Athos et quidquid Græcia mendax
Audet in historia: constratum classibus isdem
Suppositumque rotis solidum mare: credimus altos
Defecisse amnes, epotaque flumina Medo
Prandente, et madidis cantat quæ Sostratus alis.
Ille tamen qualis rediit Salamine relicta,
In Corum atque Eurum solitus sævire flagellis
Barbarus, Æolio numquam hoc in carcere passos,
Ipsum compedibus qui vinxerat Ennosigæum?
Mitius id sane, quod non et stigmate dignum
Credidit. Huic quisquam vellet servire Deorum?
Sed qualis rediit? nempe una nave, cruentis
Fluctibus, ac tarda per densa cadavera prora.
Has toties optata exegit gloria pœnas.
Da spatium vitæ, multos da, Jupiter, annos!
Hoc recto vultu solum, hoc et pallidus optas.
Sed quam continuis et quantis longa senectus
Plena malis? deformem et tetrum ante omnia vultum
Dissimilemque sui, deformem pro cute pellem,
Pendentesque genas, et tales adspice rugas,
Quales, umbriferos ubi pandit Tabraca saltus,
In vetula scalpit jam mater simia bucca.
Plurima sunt juvenum discrimina: pulchrior ille
Hoc, atque ille alio; multum hic robustior illo.
Una senum facies, cum voce trementia membra,
Et jam leve caput, madidique infantia nasi.
Frangendus misero gingiva panis inermi:
Usque adeo gravis uxori natisque sibique,
Ut captatori moveat fastidia Cosso.
Non eadem vini atque cibi, torpente palato,
Gaudia: * * * *
* * * * Adspice partis
Nunc damnum alterius: nam quæ cantante voluptas,
Sit licet eximius citharœdus, sitve Seleucus,
Et quibus aurata mos est fulgere lacerna?
Quid refert, magni sedeat qua parte theatri,
Qui vix cornicines exaudiet atque tubarum
Concentus? clamore opus est, ut sentiat auris,
Quem dicat venisse puer, quot nuntiet horas.
Præterea minimus gelido jam in corpore sanguis
Febre calet sola; circumsilit agmine facto
Morborum omne genus: quorum si nomina quæras,
Promtius expediam, quot amaverit Hippia mœchos,
Quot Themison ægros auctumno occiderit uno,

Quot Basilus socios, quot circumscripserit Hirrus
Pupillos, quot longa viros exsorbeat uno
Maura die, quot discipulos inclinet Hamillus;
Percurram citius, quot villas possideat nunc,
Quo tondente gravis juveni mihi barba sonabat.
Ille humero, hic lumbis, hic coxa debilis, ambos
Perdidit ille oculos et luscis invidet: hujus
Pallida labra cibum accipiunt digitis alienis.
Ipse ad conspectum cœnæ diducere rictum
Suetus, hiat tantum, ceu pullus hirundinis, ad quem
Ore volat pleno mater jejuna. Sed omni
Membrorum damno major dementia, quæ nec
Nomina servorum, nec vultum agnoscit amici,
Cum quo præterita cœnavit nocte; nec illos,
Quos genuit, quos eduxit. Nam codice sævo
Heredes vetat esse suos; bona tota feruntur
Ad Phialen: tantum artificis valet halitus oris,
Quod steterat multis in carcere fornicis annis.
Ut vigeant sensus animi, ducenda tamen sunt
Funera natorum, rogus adspiciendus amatæ
Conjugis et fratris, plenæque sororibus urnæ.
Hæc data pœna diu viventibus, ut renovata
Semper clade domus, multis in luctibus, inque
Perpetuo mœrore et nigra veste senescant.
Rex Pylius, magno si quidquam credis Homero,
Exemplum vitæ fuit a cornice secundæ.
Felix nimirum, qui tot per sæcula mortem
Distulit, atque suos jam dextra computat annos,
Quique novum toties mustum bibit. Oro, parumper
Attendas, quantum de legibus ipse queratur
Fatorum, et nimio de stamine, quum videt acris
Antilochi barbam ardentem, quum quærit ab omni,
Quisquis adest socius, cur hæc in tempora duret,
Quod facinus dignum tam longo admiserit ævo?
Hæc eadem Peleus, raptum quum luget Achillem,
Atque alius, cui fas Ithacum lugere natantem.
Incolumi Troja Priamus venisset ad umbras
Assaraci magnis solennibus, Hectore funus
Portante, ac reliquis fratrum cervicibus, inter
Iliadum lacrumas, ut primos edere planctus
Cassandra inciperet, scissaque Polyxena palla,
Si foret exstinctus diverso tempore, quo non
Cœperat audaces Paris ædificare carinas.
Longa dies igitur quid contulit? omnia vidit
Eversa, et flammis Asiam ferroque cadentem.
Tunc miles tremulus posita tulit arma tiara,

Et ruit ante aram summi Jovis, ut vetulus bos,
Qui domini cultris tenue et miserabile collum
Præbet, ab ingrato jam fastiditus aratro.
Exitus ille utcumque hominis: sed torva canino
Latravit rictu, quæ post hunc vixerat, uxor.
Festino ad nostros, et regem transeo Ponti,
Et Crœsum, quem vox justi facunda Solonis
Respicere ad longæ jussit spatia ultima vitæ.
Exsilium, et carcer, Minturnarumque paludes,
Et mendicatus victa Carthagine panis,
Hinc causas habuere. Quid illo cive tulisset
Natura in terris, quid Roma beatius umquam,
Si circumducto captivorum agmine et omni
Bellorum pompa, animam exhalasset opimam,
Quum de Teutonico vellet descendere curru?
Provida Pompeio dederat Campania febres
Optandas: sed multæ urbes et publica vota
Vicerunt. Igitur Fortuna ipsius et Urbis
Servatum victo caput abstulit. Hoc cruciatu
Lentulus, hac pœna caruit ceciditque Cethegus
Integer, et jacuit Catilina cadavere toto.
Formam optat modico pueris, majore puellis
Murmure, quum Veneris fanum videt anxia mater,
Usque ad delicias votorum. Cur tamen, inquit,
Corripias? pulchra gaudet Latona Diana.
Sed vetat optari faciem Lucretia, qualem
Ipsa habuit: cuperet Rutilæ Virginia gibbum
Accipere, atque suam Rutilæ dare. Filius autem
Corporis egregii miseros trepidosque parentes
Semper habet. Rara est adeo concordia formæ
Atque pudicitiæ. Sanctos licet horrida mores
Tradiderit domus, ac veteres imitata Sabinos,
Præterea castum ingenium vultumque modesto
Sanguine ferventem tribuat natura benigna
Larga manu; (quid enim puero conferre potest plus
Custode et cura natura potentior omni?)
Non licet esse viris: nam prodiga corruptoris
Improbitas ipsos audet tentare parentes.
Tanta in muneribus fiducia! Nullus ephebum
Deformem sæva castravit in aree tyrannus;
Nec prætextatum rapuit Nero loripedem vel
Strumosum, atque utero pariter gibboque tumentem.
I nunc, et juvenis specie lætare tui! quem
Majora exspectant discrimina? fiet adulter
Publicus et pœnas metuet, quascumque mariti
Exigere irati: nec erit felicior astro

Martis, ut in laqueos numquam incidat. Exigit autem
Interdum ille dolor plus, quam lex ulla dolori
Concessit. Necat hic ferro, secat ille cruentis
Verberibus, quosdam mœchos et mugilis intrat.
Sed tuus Endymion dilectæ fiet adulter
Matronæ: mox quum dederit Servilia numos,
Fiet et illius, quam non amat: exuet omnem
Corporis ornatum. Quid enim ulla negaverit udis
Inguinibus, sive est hæc Oppia, sive Catulla?
Deterior totos habet illic femina mores.
Sed casto quid forma nocet? quid profuit immo
Hippolyto grave propositum? quid Bellerophonti?
Erubuit nempe hæc, ceu fastidita, repulsa.
Nec Sthenebœa minus, quam Cressa, excanduit, et se
Concussere ambæ. Mulier sævissima tunc est,
Quum stimulos odio pudor admovet. Elige quidnam
Suadendum esse putes, cui nubere Cæsaris uxor
Destinat? Optimus hic et formosissimus idem
Gentis patriciæ rapitur miser exstinguendus
Messalinæ oculis: dudum sedet illa parato
Flammeolo, Tyriusque palam genialis in hortis
Sternitur, et ritu decies centena dabuntur
Antiquo: veniet cum signatoribus auspex.
Hæc tu secreta et paucis commissa putabas?
Non, nisi legitime, vult nubere. Quid placeat, die:
Ni parere velis, pereundum erit ante lucernas:
Si scelus admittas, dabitur mora parvula, dum res
Nota Urbi et populo contingat Principis aures.
Dedecus ille domus sciet ultimus: interea tu
Obsequere imperio, sit tanti vita dierum
Paucorum. Quidquid melius leviusque putaris,
Præbenda est gladio pulchra hæc et candida cervix.
Nil ergo optabunt homines? Si consilium vis,
Permittes ipsis expendere numinibus, quid
Conveniat nobis, rebusque sit utile nostris.
Nam pro jucundis aptissima quæque dabunt Dî.
Carior est illis homo, quam sibi. Nos animorum
Impulsu, et cæca magnaque cupidine ducti,
Conjugium petimus partumque uxoris: at illis
Notum, qui pueri qualisque futura sit uxor.
Ut tamen et poscas aliquid, voveasque sacellis
Exta, et candiduli divina tomacula porci;
Orandum est, ut sit mens sana in corpore sano.
Fortem posce animum, mortis terrore carentem,
Qui spatium vitæ extremum inter munera ponat
Naturæ, qui ferre queat quoscumque labores,

Nesciat irasci, cupiat nihil, et potiores
Herculis ærumnas credat sævosque labores
Et Venere et cœnis et pluma Sardanapali.
Monstro, quod ipse tibi possis dare: semita certe
Tranquillæ per virtutem patet unica vitæ.
Nullum numen habes, si sit prudentia: nos te,
Nos facimus, Fortuna, Deam cœloque locamus.

SATIRA XIII.

Exemplo quodcumque malo committitur, ipsi
Displicet auctori. Prima est hæc ultio, quod se
Judice nemo nocens absolvitur; improba quamvis
Gratia fallaci Prætoris vicerit urna.
Quid sentire putas omnes, Calvine, recenti
De scelere, et fidei violatæ crimine? Sed nec
Tam tenuis census tibi contigit, ut mediocris
Jacturæ te mergat onus; nec rara videmus,
Quæ pateris. Casus multis hic cognitus ac jam
Tritus, et e medio Fortunæ ductus acervo.
Ponamus nimios gemitus: flagrantior æquo
Non debet dolor esse viri, nec vulnere major.
Tu quamvis levium minimam exiguamque malorum
Particulam vix ferre potes, spumantibus ardens
Visceribus, sacrum tibi quod non reddat amicus
Depositum. Stupet hæc, qui jam post terga reliquit
Sexaginta annos, Fonteio Consule natus?
An nihil in melius tot rerum proficis usu?
Magna quidem, sacris quæ dat præcepta libellis
Victrix Fortunæ Sapientia. Ducimus autem
Hos quoque felices, qui ferre incommoda vitæ,
Nec jactare jugum, vita didicere magistra.
Quæ tam festa dies, ut cesset prodere furem,
Perfidiam, fraudes, atque omni ex crimine lucrum
Quæsitum, et partos gladio vel pyxide numos?
Rari quippe boni: numerus vix est totidem, quot
Thebarum portæ, vel divitis ostia Nili.
Nona ætas agitur, pejoraque sæcula ferri
Temporibus, quorum sceleri non invenit ipsa
Nomen, et a nullo posuit Natura metallo.
Nos hominum Divumque fidem clamore ciemus,
Quanto Fæsidium laudat vocalis agentem

Sportula. Dic senior bulla dignissime, nescis,
Quas habeat Veneres aliena pecunia? nescis,
Quem tua simplicitas risum vulgo moveat, quum
Exigis a quoquam, ne pejeret et putet ullis
Esse aliquod numen templis aræque rubenti?
Quondam hoc indigenæ vivebant more, prius quam
Sumeret agrestem posito diademate falcem
Saturnus fugiens: tunc, quum virguncula Juno
Et privatus adhuc Idæis Jupiter antris.
Nulla super nubes convivia Cœlicolarum,
Nec puer Iliacus, formosa nec Herculis uxor
Ad cyathos, et jam siccato nectare tergens
Brachia Vulcanus Liparæa nigra taberna.
Prandebat sibi quisque Deus, nec turba Deorum
Talis, ut est hodie, contentaque sidera paucis
Numinibus miserum urgebant Atlanta minori
Pondere. Nondum aliquis sortitus triste profundi
Imperium, aut Sicula torvus cum conjuge Pluton.
Nec rota, nec Furiæ, nec saxum, aut vulturis atri
Pœna; sed infernis hilares sine regibus umbræ.
Improbitas illo fuit admirabilis ævo.
Credebant hoc grande nefas et morte piandum,
Si Juvenis vetulo non assurrexerat, et si
Barbato cuicumque puer, licet ipse videret
Plura domi fraga et majores glandis acervos.
Tam venerabile erat, præcedere quatuor annis,
Primaque par adeo sacræ lanugo senectæ!
Nunc, si depositum non infitietur amicus,
Si reddat veterem cum tota ærugine follem,
Prodigiosa fides et Tuscis digna libellis,
Quæque coronata lustrari debeat agna.
Egregium sanctumque virum si cerno, bimembri
Hoc monstrum puero, aut miranti sub aratro
Piscibus inventis, et fetæ comparo mulæ,
Sollicitus, tamquam lapides effuderit imber,
Examenve apium longa consederit uva
Culmine delubri, tamquam in mare fluxerit amnis
Gurgitibus miris, et lactis vortice torrens,
Intercepta decem quereris sestertia fraude
Sacrilega? Quid si bis centum perdidit alter
Hoc arcana modo? majorem tertius illa
Summam, quam patulæ vix ceperat angulus arcæ?
Tam facile et pronum est, superos contemnere testes,
Si mortalis idem nemo sciat! Adspice, quanta
Voce neget? quæ sit ficti constantia vultus?
Per Solis radios Tarpeiaque fulmina jurat,

Et Martis frameam, et Cirrhæi spicula vatis,
Per calamos venatricis pharetramque Puellæ,
Perque tuum, pater Ægæi Neptune, tridentem;
Addit et Herculeos arcus hastamque Minervæ,
Quidquid habent telorum armamentaria cœli.
Si vero et pater est; Comedam, inquit, flebile nati
Sinciput elixi, Pharioque madentis aceto.
Sunt, in Fortunæ qui casibus omnia ponant,
Et nullo credant mundum rectore moveri,
Natura volvente vices et lucis et anni;
Atque ideo intrepidi quæcumque altaria tangunt.
Est alius, metuens ne crimen pœna sequatur:
Hic putat esse Deos et pejerat, atque ita secum:
Decernat, quodcumque volet, de corpore nostro
Isis, et irato feriat mea lumina sistro,
Dummodo vel cæcus teneam, quos abnego, numos.
Et phthisis, et vomicæ putres, et dimidium crus
Sunt tanti? Pauper locupletem optare podagram
Ne dubitet Ladas, si non eget Anticyra, nec
Archigene. Quid enim velocis gloria plantæ
Præstat, et esuriens Pisææ ramus olivæ?
Ut sit magna, tamen certe lenta ira Deorum est.
Si curant igitur cunctos punire nocentes,
Quando ad me venient? sed et exorabile Numen
Fortasse experiar: solet his ignoscere. Multi
Committunt eadem diverso crimina fato:
Ille crucem sceleris pretium tulit, hic diadema.
Sic animum diræ trepidum formidine culpæ
Confirmant. Tunc te sacra ad delubra vocantem
Præcedit, trahere immo ultro ac vexare paratus.
Nam quum magna malæ superest audacia causæ.
Creditur a multis fiducia. Mimum agit ille,
Urbani qualem fugitivus scurra Catulli:
Tu miser exclamas, ut Stentora vincere possis,
Vel potius, quantum Gradivus Homericus: Audis,
Jupiter, hæc, nec labra moves, quum mittere vocem
Debueras vel marmoreus vel aeneus? aut cur
In carbone tuo charta pia thura soluta
Ponimus, et sectum vituli jecur, albaque porci
Omenta? Ut video, nullum discrimen habendum est
Effigies inter vestras statuamque Vagelli.
Accipe, quæ contra valeat solatia ferre,
Et qui nec Cynicos, nec Stoica dogmata legit
A Cynicis tunicâ distantia, non Epicurum
Suspicit exigui lætum plantaribus horti.
Curentur dubii medicis majoribus ægri;

Tu venam vel discipulo committe Philippi.
Si nullum in terris tam detestabile factum
Ostendis, taceo; nec pugnis cædere pectus
Te veto, nec plana faciem contundere palma:
Quandoquidem accepto claudenda est janua damno,
Et majore domûs gemitu, majore tumultu
Planguntur numi, quam funera. Nemo dolorem
Fingit in hoc casu, vestem deducere summam
Contentus, vexare oculos humore coacto.
Ploratur lacrumis amissa pecunia veris.
Sed si cuncta vides simili fora plena querela,
Si, decies lectis diversa parte tabellis,
Vana supervacui dicunt chirographa ligni,
Arguit ipsorum quos litera, gemmaque princeps
Sardonychus, loculis quæ custoditur eburnis:
Ten', O delicias! extra communia censes
Ponendum? quî tu gallinæ filius albæ,
Nos viles pulli nati infelicibus ovis?
Rem pateris modicam et mediocri bile ferendam,
Si flectas oculos majora ad crimina. Confer
Conductum latronem, incendia sulphure cœpta
Atque dolo, primos quum janua colligit ignes:
Confer et hos, veteris qui tollunt grandia templi
Pocula adorandæ robiginis, et populorum
Dona, vel antiquo positas a rege coronas.
Hæc ibi si non sunt, minor exstat sacrilegus, qui
Radat inaurati femur Herculis et faciem ipsam
Neptuni; qui bracteolam de Castore ducat,
An dubitet, solitus totum conflare Tonantem?
Confer et artifices mercatoremque veneni,
Et deducendum corio bovis in mare, cum quo
Clauditur adversis innoxia simia fatis.
Hæc quota pars scelerum, quæ custos Gallicus Urbis
Usque a lucifero, donec lux occidat, audit?
Humani generis mores tibi nosse volenti
Sufficit una domus. Paucos consume dies, et
Dicere te miserum, postquam illinc veneris, aude.
Quis tumidum guttur miratur in Alpibus? aut quis
In Meroe crasso majorem infante mamillam?
Cærula quis stupuit Germani lumina, flavam
Cæsariem et madido torquentem cornua cirro?
Nempe quod hæc illis natura est omnibus una.
Ad subitas Thracum volucres nubemque sonoram
Pygmæus parvis currit bellator in armis:
Mox impar hosti raptusque per aëra curvis
Unguibus a sævâ fertur grue. Si videas hoc

Gentibus in nostris, risu quatiare: sed illic,
Quamquam eadem assidue spectentur prœlia, ridet
Nemo, ubi tota cohors pede non est altior uno.
Nullane perjuri capitis fraudisque nefandæ
Pœna erit? Abreptum crede hunc graviore catena
Protenus, et nostro (quid plus velit ira?) necari
Arbitrio: manet illa tamen jactura, nec umquam
Depositum tibi sospes erit. Sed corpore trunco
Invidiosa dabit minimus solatia sanguis:
At vindicta bonum vita jucundius ipsa.
Nempe hoc indocti, quorum præcordia nullis
Interdum aut levibus videas flagrantia causis.
Quantulacumque adeo est occasio, sufficit iræ.
Chrysippus non dicet idem, nec mite Thaletis
Ingenium, dulcique senex vicinus Hymetto,
Qui partem acceptæ sæva inter vincla cicutæ
Accusatori nollet dare. Plurima felix
Paulatim vitia atque errores exuit omnes,
Prima docet rectum Sapientia: quippe minuti
Semper et infirmi est animi exiguique voluptas
Ultio. Continuo sic collige, quod vindicta
Nemo magis gaudet, quam femina. Cur tamen hos tu
Evasisse putes, quos diri conscia facti
Mens habet attonitos, et surdo verbere cædit,
Occultum quatiente animo tortore flagellum?
Pœna autem vehemens ac multo sævior illis,
Quas et Cædicius gravis invenit, et Rhadamanthus,
Nocte dieque suum gestare in pectore testem.
Spartano cuidam respondit Pythia vates:
Haud impunitum quondam fore, quod dubitaret
Depositum retinere, et fraudem jure tueri
Jurando. Quærebat enim, quæ numinis esset
Mens, et an hoc illi facinus suaderet Apollo?
Reddidit ergo metu, non moribus; et tamen omnem
Vocem adyti dignam templo veramque probavit,
Exstinctus tota pariter cum prole domoque,
Et, quamvis longa deductis gente, propinquis.
Has patitur pœnas peccandi sola voluntas.
Nam scelus intra se tacitum qui cogitat ullum,
Facti crimen habet. Cedo, si conata peregit?
Perpetua anxietas nec mensæ tempore cessat,
Faucibus ut morbo siccis, interque molares
Difficili crescente cibo: sed vina misellus
Exspuit: Albani veteris pretiosa senectus
Dispicet. Ostendas melius, densissima ruga
Cogitur in frontem, velut acri ducta Falerno

Nocte brevem si forte indulsit cura soporem,
Et toto versata toro jam membra quiescunt:
Continuo templum et violati numinis aras,
Et, quod præcipuis mentem sudoribus urguet,
Te videt in somnis: tua sacra et major imago
Humana turbat pavidum, cogitque fateri.
Hi sunt, qui trepidant, et ad omnia fulgura pallent,
Quum tonat: exanimes primo quoque murmure cœli;
Non quasi fortuitus, nec ventorum rabie, sed
Iratus cadat in terras et judicet ignis.
Illa nihil nocuit, cura graviore timetur
Proxima tempestas, velut hoc dilata sereno.
Præterea, lateris vigili cum febre dolorem
Si cœpere pati, missum ad sua corpora morbum
Infesto credunt a numine: saxa Deorum
Hæc et tela putant. Pecudem spondere sacello
Balantem, et Laribus cristam promittere galli
Non audent: quid enim sperare nocentibus ægris
Concessum? vel quæ non dignior hostia vita?
Mobilis et varia est ferme natura malorum.
Quum scelus admittunt, superest constantia. Quid fa.
Atque nefas, tandem incipiunt sentire peractis
Criminibus. Tamen ad mores natura recurrit
Damnatos, fixa et mutari nescia. Nam quis
Peccandi finem posuit sibi? quando recepit
Ejectum semel attrita de fronte ruborem?
Quisnam hominum est, quem tu contentum videris uno
Flagitio? Dabit in laqueum vestigia noster
Perfidus, et nigri patietur carceris uncum
Aut maris Ægæi rupem scopulosque frequentes
Exsulibus magnis. Pœna gaudebis amara
Nominis invisi, tandemque fatebere lætus,
Nec surdum, nec Tiresiam, quemquam esse Deorum.

SATIRA XIV.

Plurima sunt, Fuscine, et fama digna sinistra,
Et nitidis maculam hæsuram figentia rebus,
Quæ monstrant ipsi pueris traduntque parentes.
Si damnosa senem juvat alea, ludit et heres
Bullatus parvoque eadem movet arma fritillo.

Nec melius de se cuiquam sperare propinquo
Concedet juvenis, qui radere tubera terræ,
Boletum condire, et eodem jure natantes
Mergere ficedulas didicit, nebulone parente,
Et cana monstrante gula. Quum septimus annus
Transierit puero, nondum omni dente renato,
Barbatos licet admoveas mille inde magistros,
Hinc totidem, cupiet lauto cœnare paratu
Semper, et a magna non degenerare culina.
Mitem animum et mores modicis erroribus æquos
Præcipit, atque animas servorum et corpora nostra
Materia constare putat paribusque elementis,
An sævire docet Rutilus, qui gaudet acerbo
Plagarum strepitu, et nullam Sirena flagellis
Comparat, Antiphates trepidi laris, ac Polyphemus?
Tum felix, quoties aliquis tortore vocato
Uritur ardenti duo propter lintea ferro.
Quid suadet juveni lætus stridore catenæ,
Quem mire afficiunt inscripta ergastula, carcer
Rusticus? Exspectas, ut non sit adultera Largæ
Filia, quæ numquam maternos dicere mœchos
Tam cito, nec tanto poterit contexere cursu,
Ut non ter decies respiret? Conscia matri
Virgo fuit: ceras nunc hac dictante pusillas
Implet et ad mœchos dat eisdem ferre cinædis.
Sic natura jubet: velocius et citius nos
Corrumpunt vitiorum exempla domestica, magnis
Quum subeunt animos auctoribus. Unus et alter
Forsitan hæc spernant juvenes, quibus arte benigna
Et meliore luto finxit præcordia Titan:
Sed reliquos fugienda patrum vestigia ducunt,
Et monstrata diu veteris trahit orbita culpæ.
Abstineas igitur damnandis: hujus enim vel
Una potens ratio est, ne crimina nostra sequantur
Ex nobis geniti; quoniam dociles imitandis
Turpibus ac pravis omnes sumus; et Catilinam
Quocumque in populo videas, quocumque sub axe:
Sed nec Brutus erit, Bruti nec avunculus usquam.
Nil dictu fœdum visuque hæc limina tangat,
Intra quæ puer est. Procul hinc, procul inde puellæ
Lenonum et cantus pernoctantis parasiti.
Maxima debetur puero reverentia. Si quid
Turpe paras, ne tu pueri contemseris annos;
Sed peccaturo obstet tibi filius infans.
Nam si quid dignum Censoris fecerit ira

Quandoque, et similem tibi se non corpore tantum
Nec vultu dederit, morum quoque filius, et qui
Omnia deterius tua per vestigia peccet,
Corripies nimirum et castigabis acerbo
Clamore, ac post hæc tabulas mutare parabis.
Unde tibi frontem libertatemque parentis,
Quum facias pejora senex, vacuumque cerebro
Jam pridem caput hoc ventosa cucurbita quærat?
Hospite venturo, cessabit nemo tuorum.
Verre pavimentum, nitidas ostende columnas,
Arida cum tota descendat aranea tela;
Hic leve argentum, vasa aspera tergeat alter;
Vox domini furit instantis virgamque tenentis.
Ergo miser trepidas, ne stercore fœda canino
Atria displiceant oculis venientis amici,
Ne perfusa luto sit porticus: et tamen uno
Semodio scobis hæc emundat servulus unus.
Illud non agitas, ut sanctam filius omni
Adspiciat sine labe domum vitioque carentem?
Gratum est, quod patriæ civem populoque dedisti,
Si facis, ut patriæ sit idoneus, utilis agris,
Utilis et bellorum et pacis rebus agendis.
Plurimum enim intererit, quibus artibus, et quibus hunc tu
Moribus instituas. Serpente ciconia pullos
Nutrit, et inventa per devia rura lacerta:
Illi eadem sumtis quærunt animalia pinnis.
Vultur, jumento et canibus crucibusque relictis,
Ad fetus properat partemque cadaveris affert.
Hic est ergo cibus magni quoque vulturis et se
Pascentis, propria quum jam facit arbore nidos.
Sed leporem aut capream famulæ Jovis et generosæ
In saltu venantur aves: hinc præda cubili
Ponitur: inde autem, quum se matura levarit
Progenies, stimulante fame, festinat ad illam,
Quam primum prædam rupto gustaverat ovo.
Ædificator erat Cetronius, et modo curvo
Litore Caietæ, summa nunc Tiburis arce,
Nunc Prænestinis in montibus alta parabat
Culmina villarum, Græcis longeque petitis
Marmoribus, vincens Fortunæ atque Herculis ædem;
Ut spado vincebat Capitolia nostra Posides.
Dum sic ergo habitat Cetronius, imminuit rem,
Fregit opes; nec parva tamen mensura relictæ
Partis erat; totam hanc turbavit filius amens,
Dum meliore novas attollit marmore villas.

Quidam sortiti metuentem sabbata patrem,
Nil præter nubes et cœli numen adorant;
Nec distare putant humana carne suillam,
Qua pater abstinuit; mox et præputia ponunt:
Romanas autem soliti contemnere leges,
Judaicum ediscunt et servant ac metuunt jus,
Tradidit arcano quodcumque volumine Moses.
Non monstrare vias, eadem nisi sacra colenti;
Quæsitum ad fontem solos deducere verpos.
Sed pater in causa, cui septima quæque fuit lux
Ignava, et partem vitæ non attigit ullam.
Sponte tamen juvenes imitantur cetera: solam
Inviti quoque avaritiam exercere jubentur.
Fallit enim vitium specie virtutis et umbra,
Quum sit triste habitu, vultuque et veste severum.
Nec dubie, tamquam frugi, laudatur avarus,
Tamquam parcus homo, et rerum tutela suarum
Certa magis, quam si fortunas servet easdem
Hesperidum serpens, aut Ponticus. Adde quod hunc, de
Quo loquor, egregium populus putat acquirendi
Artificem: quippe his crescunt patrimonia fabris.
Sed crescunt quocumque modo, majoraque fiunt
Incude assidua semperque ardente camino.
Et pater ergo animi felices credit avaros,
Qui miratur opes, qui nulla exempla beati
Pauperis esse putat: juvenes hortatur, ut illam
Ire viam pergant, et eidem incumbere sectæ.
Sunt quædam vitiorum elementa: his protenus illos
Imbuit, et cogit minimas ediscere sordes.
Mox acquirendi docet insatiabile votum.
Servorum ventres modio castigat iniquo,
Ipse quoque esuriens: neque enim omnia sustinet umquam
Mucida cærulei panis consumere frusta,
Hesternum solitus medio servare minutal
Septembri: nec non differre in tempora cœnæ
Alterius conchem æstivam cum parte lacerti
Signatam, vel dimidio putrique siluro,
Filaque sectivi numerata includere porri.
Invitatus ad hæc aliquis de ponte negabit.
Sed quo divitias hæc per tormenta coactas,
Quum furor haud dubius, quum sit manifesta phrenesis,
Ut locuples moriaris, egenti vivere fato?
Interea pleno quum turget sæculus ore,
Crescit amor nummi, quantum ipsa pecunia crevit;
Et minus hanc optat, qui non habet. Ergo paratur

Altera villa tibi, quum rus non sufficit unum,
Et proferre libet fines; majorque videtur,
Et melior vicina seges: mercaris et hanc et
Arbusta et densa montem qui canet oliva.
Quorum si pretio dominus non vincitur ullo,
Nocte boves macri, lassoque famelica collo
Jumenta ad virides hujus mittentur aristas;
Nec prius inde domum, quam tota novalia sævos
In ventres abeant, ut credas falcibus actum.
Dicere vix possis, quam multi talia plorent,
Et quot venales injuria fecerit agros.
Sed qui sermones? quam fœdæ buccina famæ?
Quid nocet hæc? inquit. Tunicam mihi malo lupinæ,
Quam si me toto laudet vicinia pago
Exigui ruris paucissima farra secantem.
Scilicet et morbis et debilitate carebis,
Et luctum et curam effugies, et tempora vitæ
Longa tibi post hæc fato meliore dabuntur;
Si tantum culti solus possederis agri,
Quantum sub Tatio populus Romanus arabat.
Mox etiam fractis ætate ac Punica passis
Prœlia, vel Pyrrhum immanem, gladiosque Molossos,
Tandem pro multis vix jugera bina dabantur
Vulneribus. Merces hæc sanguinis atque laboris
Nullis visa umquam meritis minor, aut ingratæ
Curta fides patriæ. Saturabat glebula talis
Patrem ipsum turbamque casæ, qua feta jacebat
Uxor, et infantes ludebant quatuor, unus
Vernula, tres domini: sed magnis fratribus horum
A scrobe vel sulco redeuntibus, altera cœna
Amplior, et grandes fumabant pultibus ollæ.
Nunc modus hic agri nostro non sufficit horto.
Inde fere scelerum causæ, nec plura venena
Miscuit, aut ferro grassatur sæpius ullum
Humanæ mentis vitium, quam sæva cupido
Indomiti census: nam dives qui fieri vult,
Et cito vult fieri. Sed quæ reverentia legum,
Quis metus aut pudor est umquam properantis avari?
Vivite contenti casulis et collibus istis,
O pueri, Marsus dicebat et Hernicus olim
Vestinusque senex: panem quæramus aratro,
Qui satis est mensis: laudant hoc numina ruris,
Quorum ope et auxilio, gratæ post munus aristæ,
Contingunt homini veteris fastidia quercus.
Nil vetitum fecisse volet, quem non pudet alto

Per glaciem perone tegi; qui submovet Euros
Pellibus inversis. Peregrina ignotaque nobis
Ad scelus atque nefas, quæcumque est, purpura ducit.
Hæc illi veteres præcepta minoribus: at nunc
Post finem auctumni media de nocte supinum
Clamosus juvenem pater excitat: Accipe ceras,
Scribe, puer, vigila, causas age, perlege rubras
Majorum leges, aut vitem posce libello.
Sed caput intactum buxo naresque pilosas
Annotet, et grandes miretur Lælius alas.
Dirue Maurorum attegias, castella Brigantum,
Ut locupletem aquilam tibi sexagesimus annus
Afferat; aut, longos castrorum ferre labores
Si piget, et trepidum solvunt tibi cornua ventrem
Cum lituis audita, pares, quod vendere possis
Pluris dimidio, nec te fastidia mercis
Ullius subeant ablegandæ Tiberim ultra:
Neu credas ponendum aliquid discriminis inter
Unguenta et corium. Lucri bonus est odor ex re
Qualibet. Illa tuo sententia semper in ore
Versetur, Dîs atque ipso Jove digna, poetæ:
Unde habeas, quærit nemo; sed oportet habere.
Hoc monstrant vetulæ pueris repentibus assæ:
Hoc discunt omnes ante alpha et beta puellæ.
Talibus instantem monitis quemcumque parentem
Sic possem affari: Dic, O vanissime, quis te
Festinare jubet? meliorem præsto magistro
Discipulum: securus abi: vinceris, ut Ajax
Præteriit Telamonem, ut Pelea vicit Achilles.
Parcendum teneris: nondum implevere medullas
Maturæ mala nequitiæ. Quum pectere barbam
Cœperit, et longi mucronem admittere cultri.
Falsus erit testis, vendet perjuria summa
Exigua, et Cereris tangens aramque pedemque.
Elatam jam crede nurum, si limina vestra
Mortifera cum dote subit. Quibus illa premetur
Per somnum digitis! nam quæ terrâque marique
Acquirenda putas, brevior via conferet illi.
Nullus enim magni sceleris labor. Hæc ego numquam
Mandavi, dices olim, nec talia suasi.
Mentis causa malæ tamen est, et origo penes te.
Nam quisquis magni census præcepit amorem,
Et lævo monitu pueros producit avaros,
*Et qui per fraudes patrimonia conduplicare
Dat libertatem, et totas effundit habenas

Curriculo: quem si revoces, subsistere nescit,
Et te contemto rapitur, metisque relictis.
Nemo satis credit tantum delinquere, quantum
Permittas: adeo indulgent sibi latius ipsi.
Quum dicis juveni, stultum, qui donet amico,
Qui paupertatem levet attollatque propinqui;
Et spoliare doces, et circumscribere, et omni
Crimine divitias acquirere; quarum amor in te,
Quantus erat patriæ Deciorum in pectore, quantum
Dilexit Thebas, si Græcia vera, Menœceus:
In quorum sulcis legiones dentibus anguis
Cum clypeis nascuntur, et horrida bella capessunt
Continuo, tamquam et tubicen surrexerit una.
Ergo ignem, cujus scintillas ipse dedisti,
Flagrantem late et rapientem cuncta videbis.
Nec tibi parcetur misero, trepidumque magistrum
In cavea magno fremitu leo tollet alumnus.
Nota mathematicis genesis tua: sed grave tardas
Exspectare colus. Morieris stamine nondum
Abrupto. Jam nunc obstas et vota moraris:
Jam torquet juvenem longa et cervina senectus.
Ocius Archigenen quære atque eme, quod Mithridates
Composuit, si vis aliam decerpere ficum,
Atque alias tractare rosas. Medicamen habendum est,
Sorbere ante cibum quod debeat et pater et rex.
Monstro voluptatem egregiam, cui nulla theatra,
Nulla æquare queas Prætoris pulpita lauti,
Si spectes, quanto capitis discrimine constent
Incrementa domus, ærata multus in arca
Fiscus, et ad vigilem ponendi Castora numi,
Ex quo Mars Ultor galeam quoque perdidit, et res
Non potuit servare suas. Ergo omnia Floræ
Et Cereris licet et Cybeles aulæa relinquas:
Tanto majores humana negotia ludi.
An magis oblectant animum jactata petauro
Corpora, quique solet rectum descendere funem;
Quam tu, Corycia semper qui puppe moraris
Atque habitas, Coro semper tollendus et Austro,
Perditus ac vilis sacci mercator olentis;
Qui gaudes pingue antiquæ de litore Cretæ
Passum, et municipes Jovis advexisse lagenas?
Hic tamen ancipiti figens vestigia planta
Victum illa mercede parat, brumamque famemque
Illa reste cavet: tu propter mille talenta
Et centum villas temerarius. Adspice portus,

Et plenum magnis trabibus mare: plus hominum est jam
In pelago: veniet classis, quocumque vocarit
Spes lucri, nec Carpathium Gætulaque tantum
Æquora transsiliet, sed, longe Calpe relicta,
Audiet Herculeo stridentem gurgite solem.
Grande operæ pretium est, ut tenso folle reverti
Inde domum possis tumidaque superbus aluta,
Oceani monstra, et juvenes vidisse marinos.
Non unus mentes agitat furor. Ille sororis
In manibus vultu Eumenidum terretur et igni:
Hic bove percusso mugire Agamemnona credit
Aut Ithacum. Parcat tunicis licet atque lacernis,
Curatoris eget, qui navem mercibus implet
Ad summum latus, et tabula distinguitur unda;
Quum sit causa mali tanti et discriminis hujus
Concisum argentum in titulos faciesque minutas.
Occurrunt nubes et fulgura. Solvite funem,
Frumenti dominus clamat piperisque coemti;
Nil color hic cœli, nil fascia nigra minatur;
Æstivum tonat. Infelix hac forsitan ipsa
Nocte cadet fractis trabibus, fluctuque premetur
Obrutus, et zonam læva morsuque tenebit.
Sed cujus votis modo non suffecerat aurum,
Quod Tagus, et rutila volvit Pactolus arena,
Frigida sufficient velantes inguina panni,
Exiguusque cibus, mersa rate naufragus assem
Dum rogat, et picta se tempestate tuetur.
Tantis parta malis, cura majore metuque
Servantur. Misera est magni custodia census.
Dispositis prædives hamis vigilare cohortem
Servorum noctu Licinus jubet, attonitus pro
Electro, signisque suis, Phrygiaque columna,
Atque ebore et lata testudine. Dolia nudi
Non ardent Cynici: si fregeris, altera fiet
Cras domus, aut eadem plumbo commissa manebit.
Sensit Alexander, testa quum vidit in illa
Magnum habitatorem, quanto felicior hic, qui
Nil cuperet, quam qui totum sibi poscerit orbem,
Passurus gestis æquanda pericula rebus.
Nullum numen habes, si sit prudentia; nos te,
Nos facimus, Fortuna, Deam. Mensura tamen quæ
Sufficiat census, si quis me consulat, edam:
In quantum sitis atque fames et frigora poscunt,
Quantum, Epicure, tibi parvis suffecit in hortis,
Quantum Socratici ceperunt ante penates.

Numquam aliud Natura, aliud Sapientia dicit.
Acribus exemplis videor te claudere. Misce
Ergo aliquid nostris de moribus: effice summam,
Bis septem ordinibus quam lex dignatur Othonis.
Hæc quoque si rugam trahit, extenditque labellum;
Sume duos Equites, fac tertia quadringenta.
Si nondum implevi gremium, si panditur ultra;
Nec Crœsi fortuna umquam, nec Persica regna
Sufficient animo, nec divitiæ Narcissi,
Indulsit Cæsar cui Claudius omnia, cujus
Paruit imperiis, uxorem occidere jussus.

NOTES ON SATIRE III.

ARGUMENT. [FROM DR STOCKER.]

UMBRICIUS, an eminent soothsayer, disgusted at the prevalence of vice, and the total disregard of needy and unassuming virtue, is introduced as on the point of quitting Rome, 1—9. Juvenal accompanies him a short distance out of the town, 10—20. When the honest exile, no longer able to suppress his indignation, stops short, and in a strain of animated invective acquaints his friend with the cause of his retirement, 21 *seqq.*

Umbricius' discourse may be resolved under the following heads :—Flattery and vice are the only thriving arts at Rome ; 21—57. In these points the Romans are left far in the distance by foreigners, more especially the Greeks, who resort to the city in such shoals, 58—125. Poor clients are not only defrauded of their dues by wealthy competitors, 126—130 ; but have the mortification to see low-born fellows put over their head, 131—136, 153 *seqq.* and of finding themselves universally slighted, 137—163.

Then the expense of living in Rome is enormous, 147, *seqq.* 164, *seqq.* 223—225. Besides you are in constant apprehension of being either buried by some over-grown, top-heavy building, or burnt in your bed! 190—222 ; that is, if you can contrive to fall asleep in the midst of such a din and racket, 232—238. Unless you are rich, you cannot move about town with any comfort, and if you stir out after dark, you are almost sure of a broken head, either from some missile out of a garret window, 268—277, or from the cudgel of some choice spirit who has sallied into the streets in quest of an adventure, 278—301. Should you try to avoid such a rencounter by striking into the lanes, you run the risk of being robbed and murdered by one of those numerous ruffians, who, for the accommodation of the honest citizens, have been hunted into Rome, and there left to exercise their vocation unshackled, as the blacksmiths cannot keep pace with the demand for irons, 302—314. After alleging these various reasons for leaving town, Umbricius bids an affectionate farewell to his friend, 315—322. Gifford, Ruperti.

This Satire is imitated by Regnier (Sat. 3.); by Boileau (Sat. 1); and by Smollet in his "Satirical description of London and Bath in the expedition of Humphrey Clinker."

1—3. "Although [I am] troubled at the departure of an old friend, yet I commend his resolution of establishing his residence in comparatively deserted Cumæ, and of conferring at least one citizen on the Sibyl." *Confusus*, *συγχυθείς*. *Veteris* emphatic, as the loss of an *old* friend must be deeply felt.—The object of *laudo* is not *eum* understood, but the whole of the succeeding clause ; if *eum* were the object the

indicative *destinat* would follow.—*Cumæ*, a city of Campania, founded B.C. 1050, by some Greeks of Eubœa, under the conduct of Hippocles of Cumæ (or rather Cyme—Κύμη—of Æolia), and Megasthenes of Chalcis. It was famous for the cave of the Sibyl, μαντεῖον, which consisted of one vast chamber hewn out of the solid rock. The existence of this cavern is not fabulous; it was almost entirely destroyed in a siege, which the fortress of Cumæ, then in possession of the Goths, maintained against Narses, who, by undermining the cave, caused the citadel to sink into the hollow, and thus involved the whole in one common ruin.—*Vacuis* "thinly inhabited," i. e. in comparison with Rome. —*Sibyllæ*, *i. e.* to the Sibyl's place of abode, namely, Cumæ. The word is derived from σιός, Æolic for Θεός, and βουλή, Comp. Æn. 6, 10 *seqq.*—*Destino* is derived from διὰ and ἱστάνω, same as ἵστημι.

4. "It [scil. Cumæ] is the great thoroughfare, or key, to Baiæ, and its shore is a welcome and delightful retreat." *Janua*, *i. e.* persons on their way to Baiæ had to pass through Cumæ.—Baiæ was a fashionable watering-place, situated on the bay of Naples; and is said to have been founded by Baius, one of the companions of Ulysses. It was the usual resort of the wealthy Romans, who occupied with villas the whole line of coast, and frequently erected piers projecting into the sea, for bathing lodges.—*Litus* (from *lino* "to make a stroke or line") is properly "the *line* of coast that borders on the sea."—*Amœnus* is from ἀμείνων, and usually refers to that which is agreeable to the sight, as a fine view, &c.; while *suavis* is said especially of that which is agreeable to the senses, particularly to the hearing, smell, and taste; ORATUS "precious," refers especially to the value of a thing to ourselves; and JUCUNDUS is said of that which directly administers pleasure.

5. The connexion is "[but even if my friend has determined on a less agreeable spot, I would not censure his resolve, for] I prefer even Prochyta [that barren rock] to the Subura."—Prochyta (hodie Procida or Procita) was a small island off Cape Misenus, and received its name from προχύναι, because it was thought to have been rent from Ænaria by an earthquake, and *thrown forth*, as it were, into the sea. It is called *alta* by Virgil, Æn. 9, 715, and *aspera* by Statius, in Sylv. 11, 2, 76.—Subura, (so called from *sub urbe*, because it was at the foot of Mount Cœlius) is generally alleged to have been the residence of the vile and abandoned, but so far from this, it was in reality the abode of the great and gay. Julius Cæsar was born in that part of the Subura which was situated on the Esquiline hill. Some derive the name from *Saburra*, a marsh, and Junius, cited by Varro, thinks it to be a contraction from *sub murum; quia subest ei loco, qui terreus murus vocatur.* In some MSS. the reading is *Sucura*, or *Sucusa*, which is derived from *succurrere, quia solitum fuit* SUCCURRERE *Esquiliis, infestantibus eam partem urbis Gabinis.* The word is here used for Rome in general. It properly indicates a street in the second region at the base of the Cœlian mount.

6—9. "For what [place] have we seen so dreary, so deserted, that you would not believe it worse to be in constant dread of fires, perpetual falls of houses, together with the multitudinous dangers of the unfeeling city, and [last not least] poets rehearsing in the month of August [than to be there]!" *Ruinas.* The ground in Rome was very valuable, hence the houses were raised to a very considerable height, and owing to their proximity, the fall or conflagration of one, frequently caused the destruction of many. Comp. Tac. Ann. xv. 43. To remedy this evil Augustus ordered that the greatest height of any mansion bordering

upon the public way, should be 70 feet. Trajan reduced this to 60; and Nero required that there should be a passage between each habitation. 8. *Sævæ* on account of the *pericula*.—9. *Poctas*. The silly poets of Rome in Juvenal's time were wont to bore, by their own spoutings, those unfortunate persons who remained in the city during the hottest month; this Juvenal humorously classes among the calamities that attend a residence at Rome.

10. *Tota domus*. "While his entire family and effects are being stowed," &c. *Reda*, this was a four-wheeled vehicle which the Romans used in their journeys: it is a Celtic word [Gallic according to Quintilian], and connected with the German *reiten* and our *ride*. The *cisium* (*cabriolet*) had but two wheels. The *carruca* was a carriage for ladies, and is also from the Celtic.—*Una* shows the scantiness of Umbricius' furniture.

11. *Substitit* "He stopped for it," scil. the waggon, and while he waits, Juvenal and he hold the following colloquy:—*Arcus*, arches, this cannot be the monument of the Horatii, for that was not an arch but a pillar, γωνιαία στυλίς; Ruperti, on account of the epithet *veteres*, would refer the word to the "triumphal arches" of Romulus, (which were originally built of brick, but afterwards of marble), were there but proof that the latter were near the gate Capena; as this, however is deficient of proof, he refers it to the arches of the *aquæducts*.—*Capena*, now called "St Sebastian's gate," led out into the Appian way, towards *Capua*; it is called here *madidam* "dripping," on account of the aqueduct which was over it, ("*quia supra eam aquæductus est, quem nunc appellant Arcum stillantem*" vet. schol.) or from the number of *springs* in that quarter,—if this view be adopted, *madidam* must be rendered "surrounded by fountains," [like '*aquosa Ida*' in Hor.]: from the latter circumstance it received the name of *Fontinalis*; and from the triumphs passing through it, was called also *Triumphalis*.

12—17. The common editions have a semicolon after *Capenam*, and a full stop at *amicæ*, whereby *hic* will be considered as alluding to *Capena*, transl. "the spot where Numa used to make assignations with his mistress by night;" but this plainly is wrong, for the "grove" where Numa met Egeria was at a considerable distance from the *gate*, being in the vale of *Aricia*. We have adopted the punctuation of Ruperti, according to which the sentence must be constructed thus:—"Here, (δεικτικῶς), where Numa used to appoint an hour for assignation with his mistress by night; namely, into the vale of Egeria we [scil. Umbricius and Juvenal] descend, and into grottos, unlike the natural; at the present day the grove with its consecrated spring, and its shrines are let to the Jews, whose furniture consists of a basket and hay (for every tree has been commanded to pay rent, and the forest [i. e. the Jews, its occupants] goes a begging, since the Muses have been served with an ejectment)." If the style here seem too abrupt, Ruperti proposes to read *hinc* for *hic*, which will mean "leaving this—scil. the gate—we descend," &c. For information respecting Numa and Egeria consult Livy, I. 19 and 21.—By his using the word *amicæ* the poet gives us to understand that Egeria was neither Nymph nor Muse, but a harlot. The *grove* had been sacred to Diana, which Numa consecrated to the Camenæ.—*Fontis*, this fountain flowed through the middle of the wood (Livy, loc. cit. 1. 21).—*Sacri*, so termed on account of the *numen* quæ (19), or because Numa had consecrated it to the Muses. Comp. Plut. Num. 68. ὕδωρ ἱερὸν ἀτιδείζε ταῖς Ἑστιαίσι παρθένοις, ὅπως λαμβάνουσαι ἀφ' ἡμέραν ἀγωνίζωσι καὶ ῥαίνωσι τὸ ἀνάκτορον.—*Locantur, locare* "to let

out," is opposed to *conducere*, "to rent," "hire."—*Delubrum* (generally used in the plural), was properly "the innermost part of a temple, in which the image of the deity stood;" hence, "the sacred habitation of the deity,"—*Ædes* was the dwelling-place of a deity, considered as a building: *templum*, the whole space of ground connected with the building, and especially the *building* itself: *fanum*, the temple and its precincts in general, with the idea of sanctity and dedication; it nearly corresponds to our word "sanctuary," and so, when it is used in the singular, it always has the name of a deity joined with it.

14. *Judæis*. The Jews were expelled from the city, first by Claudius, and afterwards by Domitian; but it was soon full of them again. The grove of the Muses was let out to them at a certain yearly rent, which, as Suetonius says, was rigorously exacted by Domitian. Hence Juvenal satirizes both the impiety of the emperors in desecrating and raising money from places hallowed by religion, and also their cupidity in taxing persons so poor as to be possessed only of "a basket and hay." —The *cophinus* κόφινος, was a wicker basket, used by the Jews, in their journeys through the heathen nations, to carry their provisions in, and so to keep them from pollution.—The *fœnum* was either to serve as a bed to lie upon, or to feed their beasts of burden; but the latter view seems forbidden by a consideration of their *poverty*, which must have incapacitated them from possessing such animals; some think that they used it to stop the holes in their baskets. The first interpretation appears to be most correct: compare Sat. vi. 542. *Cophino fanoque relicto.—Arcanam Judæa tremens mendicat in aurem.—Supellex* is derived either from *super lecto*, or *sub pellibus*.—15. *Mercēdem*. μισθόν. —16. Some write *Camenis* with a diphthong e. g. *Camœnis*, but without authority, as the origin of the word is unknown, (the common derivation *a cantu amœno* being absurd), and the old copies have *e* simply.—17. *Speluncas*, used here for *antra*, as *spelunca* (σπήλυγξ), and *specus* (σπέος) signify properly, "a deep hole or pit," a cavern, while *antrum* is "a grotto."—18. *Dissimiles veris*, so changed by artificial embellishments, that they have lost every appearance of nature: compare below *ingenuum tophum* violarent.

18. *Quanto*, &c., "how much better would be the sacred spring, if grass enclosed the waters with a bank of green verdure." Heinsius, following Le Grange would read *præsentius*, "How much more propitious would be the divinity of the spring," &c., because the gods were thought by the ancients to be better pleased when art did no violence to nature. Wakefield, on Lucretius, 1. 231, corrects the passage thus —*quanto præstantius* (*i. e.* "more pure and sweet") *isset Flumen aquæ*. —*unda* is from οἰδάνω or οἰδαίνω "to swell," as κῦμα fr. κύω "to swell," and our "*surge* fr. *surgo*. Donaldson, with more probability derives the word from ὕδωρ.

20. *Ingenuum* "native," "natural," αὐτοφυῆ.—*Violarent*, "did violence to," "spoiled," Gr. φθείρειν: compare μιαίνειν ἐλέφαντα φοίνικι Hom. Il. iv. 141.—*Tophum*, the *tophus* (or *tofus*) was "a coarse limestone," "sandstone." It is that species of stone formed by water, dripping through limestone and calx, and which often forms fantastic figures, (Gr. πῶρος, Forb. on Virg. Georg. 2. 214); this was now displaced by a basin of marble.

21. *Hic tunc Umbricius*, understand *hæc mihi dixit*. The orthography of this name is disputed, some spelling it *Umbritius*. Plutarch in Galba, however, gives the name Ὀμβρίκιος. He was, according to Pliny, the most learned of the soothsayers of this age.

22. "*Nulla emolumenta laborum*," "since no advantage results from strenuous exertions."—*emolumentum*, from *e* and *mŏla* (*μύλη*) "a mill," is properly "the profit got by grist."

23. *Here*, an archaism, used for the sake of the metre, for *heri*. The most ancient Latin form of the word was *hesi* (seen in *hesternus*), which is from *χθέϊς*, originally *χίς*. The Latins always substitute the softer form of the aspirate for the rough *χ*.—*Atque eadem cras deteret exiguis aliquid*. "And this same [scil. *res*] will experience to-morrow some diminution of its bulk, small as it is already."—*Detero* is prop. "to file down." The present phrase is unusual, *res deteritur* being more correct.

25. *Fatigatus* is said of the mind, *fessus* of the body—*ubi*, scil. Cumæ, whither Dædalus fled from Crete.—*Dædalus*, of this great artist nothing is known with certainty; it is even asserted by many that he had no actual existence, but that a mere mythic personage is meant, and the name is intended to apply to any ingenious artificer. It is certain that the common account is erroneous which states that he had attained eminence in Athens previously to his residence in Crete. For owing to its uninterrupted intercourse with Egypt, Crete was far in advance of the mother country Greece [Crete was a Doric colony], in wealth and in intelligence, in its laws and arts. Theseus, the Athenian hero, wished to transplant to Attica the arts as well as the laws, and while he gave to his countrymen a similar system of policy, he did not fail to secure the co-operation of one whose knowledge might yield powerful aid in humanizing a rude people, by adding new dignity to the objects of national veneration. Accordingly, Dædalus, it is probable, accompanying the conqueror of the Minotaur to Athens, fixed there the commencement of an improved style, 1234 B.C. Some of his works are described as existing in the 2d century.—We are not to understand with some that he *introduced* sculpture into Greece, or even into Attica; but simply that he was the first to form something like a school of art there.

26. *Dum nova*, &c. "While hoary hairs are yet new to me, and while old age is incipient and upright."—*Recta senectus*, is said of one who though advanced in years, can walk straight and upright.—*Senectus*. Age (*ἡλίκια*) was divided into *pueritia* (*παιδία*) which was within 15, *Adolescentia*, (*ἐφηβία*. *νεότης*) within 30, *juventus* within 45, and *senectus*, (*γῆρας*) which comprised the remaining period of life—*senectus prima*, or *recta*, was called *ὡμογεροντία*. The form of expression is derived from the Latin proverb. *Clotho fert fusum, Lachesis rotat, Atropos occat.*

27. *Dum*, &c. "While something remains for Lachĕsis to spin," Lachesis is from *λαγχάνειν sortior*. The Fates, called by the Greeks *Clotho, Lachesis* and *Atropos*, were by the Latins termed *Nona, Decima*, and *Morta*.—*torqueat*, this word, as well as *versare*, is used for *nere* "to spin," from the notion of *turning* the spindle or thread. It is derived from *τορεῖν* "to turn," metathes. *τορεῖν*, Æol. *τορκέω*.

29. *Cedamus*, "let us depart."—*Artorius* and *Catulus* were mean individuals, who, by bad practices had attained to wealth.—By his saying "let Artorius and Catulus live there, &c.," he means that Rome was now only fit for such abandoned characters.

30. *Maneant*, &c. "let such persons remain as turn black into white, as find it easy to contract for the building of a temple, the clearing out of rivers, and harbours, the cleansing of the public sewers, the carrying forth of a corpse to the tomb, and to expose a head for sale beneath the imperial-spear," *i. e.* "to sell a slave by public auction."—30

Nigrum in candida vertunt, i. e. who can make falsehood have the semblance of truth, and vice the appearance of virtue.

31. *Facile*, i. e. on account of their wealth, bribery, and servility.—*Conducere ædem*, scil. *extruendam*, vel *reficiendam*. Gesner, Bentley, and the majority of the eminent critics maintain that *ædes* in the singular can only signify "a sacred edifice," "a temple," whilst in the plural it means "a house." Both Jahn and Mitscherlich, however, contend that this distinction was not attended to, even by the writers of the Augustan age, and accordingly they would translate *ædem* here "an edifice," whether public or private. Heinsius tells us that the original signification of the word was "an apartment," and so was peculiarly applied to a temple which at first had only one apartment; then as a *house* has many apartments, the plural easily came to have that meaning.—*Conducere* here is the same as *redimere*, the opposite to which is *locare*. The building and repairing of public edifices were contracted for generally by persons of equestrian rank; the Censors and Ædiles had the power of assigning whom they pleased as contractor. Private buildings were also contracted for at Rome by private persons, and hence some read *ædes* here for *ædem*.—Some understand by *flumina* "the fisheries," and by *portus*, "the harbour-dues," *i. e.* the tax which was levied from the ports of Italy and the provinces for the importation and exportation of commodities (*pro invehendis et evehendis mercibus*) which was properly called VECTIGAL. Others take *portus* to refer to the "construction and reparation of harbours."—32. Those who contracted for funerals were called *designatores*, and *libitinarii*.—*Bustum*, from *buro* same as *uro* (*not* from *bene*), is properly "the place where a corpse has been burnt and buried." The *b* in *bustum* supplies the place of a lost digamma.—*Cadaver* is not from *caro data vermibus*, but from *cado*, as πίσημα and πτῶμα from πίπτω, and our "carcass," from *caro* and CASA, "flesh-FALLEN."—33. On this line Ruperti has the following remarks:—Many refer this verse to the *individual* slaves which Artorius and Catulus exposed for sale; which method of traffic was exceedingly lucrative; but since the poet now talks of those wealthier persons who farmed the revenues, I am inclined to think that *not* the *mangŏnes* or slave-dealers are mentioned in the text, but the farmers of *the tax on saleable commodities*, which was levied on those things that were sold only in the forum, or under the spear which was set up publicly; to this class the *mancipia*, or slaves chiefly belonged, who were peculiarly termed *venales* or *venalitii*, and were purchased up by the slave-dealers to be sold again. When Augustus was in want of money to carry on his wars and to maintain his night-watches, he appointed a tax of the 50th part of the value of slaves that were sold [*i. e.* 2 ℔ cent.], according to Dio Cassius. Tacitus tells us that afterwards, probably under Caligula, this tax was raised to the 25th part [4 ℔ cent].—*domina hastâ*. The *spear*, which was set up as a sign of a public auction, was called *domina*, as implying the *dominion* over the person and life of the slave, which was then and there vested in the purchaser. Perhaps the custom of erecting the spear arose from selling *spoils of war* originally. *Domina* is here used as an adjective: comp. Æn. 1. 16. *Hinc populum late regem*, i. e. regnantem. *Caput*, is either used in its proper signification, or figuratively, as frequently to denote the life, station, or fortune of any individual.

34. "These ci-devant horn-blowers, these constant hangers-on of a provincial theatre, these cheeks so well known throughout the towns,

now exhibited public shows of gladiators, and at the in-turning of the rabble's thumb, cause the death of any one [gladiator, scil.] they wish, in order to gain their favour."—*Cornicines*, Gr. κερατύλαι, the *horn* was used to call the people together, as at the shows in our country fairs.—*Municipium* was a town out of Rome, particularly in Italy, having its own laws and magistracy, and also the right of Roman citizenship; *i. e.* each inhabits the privileges of a Roman citizen,' *ex. gr.* of voting in the *comitia* at Rome, (but this right was not enjoyed by *all municipia*), and offering themselves as candidates for all public offices there. The word is derived from *munia* "duties of an office," and *capio*.—35. *Perpetui*, this word is from *per* and *peto*, and properly means, "penetrating." Its synonyms are *Æternus*, αἰώνιος, which means "having neither beginning nor end," "eternal," also figuratively, in the sense of *immortalis*, ἀθάνατος, *i. e.* "having a beginning but no end," "immortal," "undying;" *perennis*, διαπής, is properly, "that which lasts throughout the year," then, "that lasts many years," and, as *sempiternus*, ἀίδιος, "that lasts for ever:" *perpetuus* denotes properly a relative duration to a certain point of time, and is used improperly in the sense of *sempiternus*, that certain point being regarded κατ' ἐξοχήν, as the end of all time.—*Comites*, as having hired themselves to gladiators even in the provincial towns,—*Bucca* may either allude to their cheeks being puffed out in playing the horn, and is therefore humorously employed by Juvenal instead of *facies;* or as signifying "persons who make much use of their mouth," it may be here taken to mean "low provincial advocates," or "pleaders," or perhaps "criers." These mean wretches, says Umbricius, by their evil practices, have amassed such wealth as to enable them to exhibit shows of gladiators at their own expense.—36. *Munera* were at first given by the magistrates, afterwards by the emperors, and finally by all persons who enjoyed civil offices, even though they were exceedingly low and worthless, for the purpose of gaining popularity, and so of securing their own advancement to dignities. Various decrees of the senate were passed to check this conduct.—The phrase *munera edere* is peculiarly applied to gladiatorial shows, as *ludos facere* to *scenic games*. The persons who exhibited these shows were called *Muneratores*, *munerarii* or *editores*. —*Verso pollice*, the people, if they wished the death of a gladiator, *pollicem vertebant*, or *convertebant;* if they wished to save him, *pollicem premebant*, when the thumb was *versus* it was called *infestus*, which means "directed against" anything, for they *turned the thumb in, towards the breast*, to indicate that the latter was to be pierced by the sword; they did not, as some think, turn it upward, which *vertere* would scarcely express, nor did they hide it beneath their dress, as Heinsius supposes, nor press it down, keeping the rest of the fingers extended, which is the opinion of Plathnerus. Our word "poltroon" is derived from *pollice trunci;* for many who wished to avoid serving in the army used to *cut their thumbs off*, to incapacitate themselves from so doing. —37. *Occidunt*, "suffer to be slain," or, "give the signal for the death."—37. *Populariter* either "for the purpose of gaining popularity," or, "with the applause and favour of the people," or, "to amuse the people."

37. *Inde reversi*, &c. the common explanation of these words is that, having returned home from the shows, after having been drained of money by the expensive exhibitions they had given, they contract no longer for the respectable means of livelihood, but for the low and mean, ex. gr. the *foricæ;* but Achaintre's interpretation is more correct, "so base, grovelling and covetous are those men, that *after returning* from

the shows which had cost them so much, they are not ashamed to treat with the Ædiles regarding the jakes, and indeed they would reject nothing, provided they could make money of it." Juvenal is not speaking of persons *reduced to difficulties* by their expensive shows, but of those who exhibit them to gain popularity, and to secure thereby the path to the highest dignities, and who can contract for "*everything*," since they are such as fortune, &c. *i. e.* since they are very wealthy.

39. *Ad fastigia rerum* "to the highest circumstances," "to the tip-top of society."

40. *Jocari*, "to be merry," but with the implication that the goddess makes *man the object* of her sport. When fortune raised the unworthy, or depressed the worthy, and afterwards reversed the condition of both, she was said *jocari* or *ludere*, i. e. "to make men her playthings." Comp. Luc. in Nigrin. *τοῦτο γάρ τοι καὶ τὸ δεινότατόν ἐστιν, ὅτι, καίτοι μαρτυρουμένης τῆς τύχης παίζειν τὰ τῶν ἀνθρώπων πράγματα. κ τ. λ.*

42. *Librum, si malus est*, &c. i. e. "I am not flatterer enough to praise a bad book when I hear it read, and request a copy," either for perusal or transcription. The usual method of publishing a book was to read it aloud to friends, by whom it was transcribed.

43. *Funus promittere*, &c. "I have neither the will nor the power to predict the death of a father," to *promise* his death to the abandoned and dissolute son, who considers his parent too long-lived."—*Promittere* is here especially applied to the diviners who promise everything, but perform nothing.

44. *Ranarum*, &c. "I never explored the entrails of toads," scil. in order to extract poison, *not* referring to *divination* by the entrails; for Umbricius was a soothsayer. The *rana rubeta* was venomous; our toad is not so.

45. *Quæ mittit adulter, quæ mandat*, "the commissions (such as *billets doux* and presents) and messages of her gallant."—*Me nemo ministro*, &c. "No one will be a thief by my connivance, and *therefore* I depart, no one's associate as though I were crippled, and were a useless trunk with paralyzed or withered right hand."—*Fur* (from *φώρ*) is either taken here in its usual acceptation, or as a general term for a vile character. Some render it "adulterer," as *furtum* and *res furtivæ* signify often illicit intercourse, thus Virgil, Æn. 6. 24. see also Georg 1, 261. and iv. 336. *Martis dulcia furta.*—The connexion and meaning of the whole passage is, because I do not practise the infamous conduct which provails in the city, no one associates me to himself; the wicked spurn me as incapable of assisting them, in the prosecution of their villany.—*Exstinctá dextrá*, which is the reading of some copies, would appear more suited to the text.

49. *Nisi conscius*, &c. "save the confidant of a guilty secret, whose soul is in a feverish ferment with dark concealments, which too he must ever keep unrevealed."—*Æstuat*, a metaphor from the sea in agitation —*Tacendis, tacere* is properly "not to utter a word," especially, "to keep secret," "to bury in silence," opposed to *dicere, loqui. Reticere* is "to be silent when one ought to speak," opposed to *eloqui. Silere* "to make no noise," "to give no sound," opposed to *strepere, fremere.*

53. *Carus erit Verri*, &c.—"To Verres," *i. e.* to a man such as Verres was, unprincipled and base. Verres was Prætor of Sicily, and was accused of extortion. We have six orations of Cicero against him, only the first of which, however, was delivered, as he withdrew into voluntary exile, and did not stand his trial. He was slain by order of Antony, the triumvir, twenty-six years after his departure from the

Capitol. Notwithstanding his withdrawal after the first oration had been pronounced, Cicero subsequently arranged and published the series of orations which he had prepared to speak in case Verres should have defended himself.

54. *Tanti*, &c. "Let not all the sand of the shady Tagus, even the gold which is rolled by it into the sea, be of such value in thine eyes, as to induce thee to deprive thyself of sleep, and to accept rewards which will be proposed thee, and to thy sorrow be an object of perpetual apprehension to an influential friend,"—*Opaci*, scil. from the trees along its banks.—53. *Arena aurumque*, either a *hendiadys* "golden sands," or (as we have translated it) an instance of Epexegēsis; the difference between which figure and apposition is, that the former has the *copulative*, the latter has not.—56. *Ponenda*, much doubt attends the interpretation of this word. We have translated it in the sense of *proponenda*, (which makes the phrase analogous to τιθέναι ἄεθλα), and the allusion is to the *inducements* held out by a *magnus amicus* to any one, to become a sharer in his crime. Others render *ponenda* "which ought to be refused," and thus there is an opposition in the word to *sumas*. Others "which afterwards you may be compelled to restore him." Achaintre translates it, "which you must leave," sooner or later. Heinecke paraphrases by, "rewards which an influential friend gives his confidant, to *propose* the accomplishment of some crime to others," an interpretation which is very forced. Schrader conjectured *horrendaque præmia*.—*Tristis* (οὐ χαίρων) this word may either go with *ponenda* in the sense of "*which you must resign* TO YOUR SORROW," or with *sumas*, or with *timearis*; for the position of the *et* does not preclude the *latter* construction.—*Timearis amico*; when a person became participator in the secrets of a powerful friend, and consequently an object of dread to the same, lest he might divulge them, he might truly be called *tristis*, as he was in constant fear of assassination, according to the old adage "dead men tell no tales."

58. *Acceptissima* "held in highest esteem."—59. *Fateri* "to declare," "confess."

60. *Nec pudor*, &c. "Nor will the shame [which I must feel in speaking of such persons] prevent me from so doing."—*Non possum*, &c. "I cannot, my fellow-citizens, endure a Grecian Rome, and yet [I should not say Grecian, for] how small a proportion of our dregs are even Grecian [in comparison with that of other countries which we have amongst us, for indeed], long since has the Orontes of Syria flowed down into the Tiber," &c.—*Quirites*, Juvenal does not employ the word here after the fashion of orators in their addresses, but to present a contrast to *Græcam*.—Rome might well be called *Græca urbs*, from the number of Greeks who had flocked thither, and who had caused the language, customs, luxury, amusements, and profligacies of their nation to become prevalent at Rome. All the citizens who maintained a feeling of veneration for the virtues of early days, complained that the city was corrupted by the depraved morals of the Greeks; the effect of this was, that the very name of Greek, and even the splendid works on philosophy in that language, were by many looked on with aversion.—*Syrus in Tiberim Orontes, i. e.* the Syrians who dwell nigh the Orontes (a river of Syria), have flocked with all their vices to Rome, situated on the Tiber. The allusion is particularly to the people of Antioch, on the Orontes, who were exceedingly depraved; but it may refer generally to foreign luxury, which was first brought from Asia by Cneius Manlius. The Syrians and the other Eastern nations were notorious

for their luxurious and licentious style of life. Valesius punctuated the passage thus "*Quamvis quota portio fœcis Achææ jampridem Syrus in Tiberim defluxit Orontes*," with this meaning, "*Quamvis Syri Antiochenses, qui parva Græcorum sunt portio, jam pridem Romam civibus et vitiis suis impleverunt.*"—63. *Cum tibicine chordas obliquas*, lit. "the slanting strings together with the flute-player," *i. e.* both stringed and wind instruments. Vossius maintains that the whole phrase refers only to *one* kind of instrument, scil. the πλαγιαύλος, i. e. *obliqua tibia*, called *obliqua* because it requires those who play it to hold the head to one side, *chordæ* and *fides*, he says, are used not only in reference to stringed instruments (ἐγχόρδαι or ἔντατάι), but also to *flutes*, (*tibiæ*), and, *vice versâ*, *cithara* is used for *tibiæ*, and αὐλισμὸς for κιθαρῳδία. According to this view the clause must be translated, "the WRY-NECKED flutes together with the performer." Spanheim, however, differs from Vossius on this point, "Those *oblique flutes* of the ancients, or *plagiauli*, are familiar enough, and moreover the *tibiæ* of the Phœnicians or Syrians, (who are confounded by the Latin and Greek writers) which were called γίγγροι or γίγγραι, and *Sarranæ* or *Serranæ*, *i. e.* "Syrian." But that *both stringed and wind instruments* are mentioned here as being introduced by the Syrians into the city (see Hor. Epod. 9, 5. where he speaks of the two playing together) appears likely from the fact that both the *plagiaulus and the straight flute*, were held to be the invention of the *Phrygians*, and hence the performers on them (*tibicinæ*) were termed *Phrygii* and *Berecynthii*; and also that most of those stringed instruments of the ancients were brought from *Syria* and *Phenicia*, whence also they were called by foreign names, *nabla*, *barbitŏs*, *māgădis*, *psalterium*, *sambūca*, *cithăra* (כנור). Livy (39. 6;) where he tells us of the origin of luxury in Rome, namely, that it was brought thither by the army from Asia, does not mention *tibiæ* or *tibicines* in any way whatever, but says, "*tum psaltriæ sambucistriæque et convivialia ludionum oblectamenta addita epulis.*" The Sambūca was a triangular harp, with strings of unequal dimensions; the *latera* and *cornua* (πηχίαι and κίρατα) of the lyre or harp, and other stringed instruments of that kind were *obliqua*."

64. *Gentilia tympana* "national tambourines." The τύμπανον or—ες (from τύπτω), in Hebr. תף Turc. *diff.* Span. *adufe*, was formed of a piece of wood excavated, and covered with a skin which was beaten with the hand, generally by girls; it was very common in the east (hence *gentilia*), and was brought thence to Spain, where it was employed on festal occasions, (never in wars) and was made of different shapes; for instance, that which was used in the rites of Bacchus and Cybele was shaped like a sieve.

65. *Prostare*, "to stand for hire," "to prostitute themselves."—*Circum.* Of the several Circuses at Rome the *Maximus* is here meant, which was first built by Tarquinius Priscus. Its extent in after times was three furlongs long, and one broad. It was called *Circus* either because the spectators "stood round" to see the games, or because the processions and races went round it in a circle. The object of its first and temporary erection was to celebrate the conquest of *Apiola* from the *Latins*, and its site was in the Marcian valley between the Palatine and Aventine hills.

66. *Ite* [scil. *in malam rem*] "Go to perdition;" Rup. "Hie thither;" Gifford. According to the latter interpretation, these are the words of the public crier inviting the Romans to gratify their baser passions, upon a new arrival of these wretches at Rome.—*Lupa barbara*, "a

foreign (Syrian, scil.) harlot:" *Barbarus* is from the Punic *berber* "a shepherd." *Pictâ* [scil. acu] "adorned [with the needle"] "embroidered."

67. *Rusticus ille*, &c.—It is better in translating this and the following line into English, to use the words "*trechedipna*" and "*niceteria*" than to have recourse to a periphrasis, especially since there is much variance of opinion respecting their signification; some wishing τριχίδυτνα to signify "a suit of livery;" others, "a gymnastic dress," ἐνδρομίς; others [with *vestimenta* understood], "the garment with which one hastens to a meal like a parasite; others "Grecian shoes;" others that the τριχίδυτνα or τροχάδες were the same with the *niceteria;* namely "prizes of victory which persons so entitled wore round the neck in order to be recognised, and thereby admitted to the public feasts." *Quirine* "Romulus:" the word is commonly derived from *Quiris* (Sabin.) "a spear;" or *Cures*, the Sabine town. A much preferable derivation, however, is from *Quirium*, the Sabine city on the Quirinal hill, from which, on the amalgamation of the two people, was deduced the formula, *Populus Romanus Quiritium*, i.e. *et Quirites*, but see note on 10, 91.

68. *Et ceromatico*, &c.—Juvenal in this line attacks that frenzied attachment to gymnastic practices, which had been brought from Greece (Comp. Hor. Epist. 2, 1. 32, and 33). The gladiatorial and agonistic profession was regarded as infamous by the earlier Romans, but even the nobility of Juvenal's day lowered themselves to the level of prize-fighters.—*Niceteria*, νικητήρια, prizes which they had won as pugilists. Omnibonus, quoted by Achaintre, understands by *niceteria*, prizes which those parasites wore, who were most distinguished for their gluttony: he also would be inclined to read for *trechedipna, richidimna*, i. e. napkins which they used at dinner.—*Ceromatico* "overspread with cerōma." The κήρωμα was used to anoint prize-fighters.

69. *Hic alta Sicyone*, &c.—Juvenal returns now to the Greeks, and mentions the places throughout Greece from which they come flocking to Rome.—Sicyon the most ancient city of Achaia in Peloponnesus; called here *alta*, because, as Strabo says, it was situated on the crest of a hill, ἐπὶ λόφου ἐρυμνοῦ.—*Amȳdon*, a town of Pæonia, a district of Macedon (Hom. Il. β', 849).—70. *Andros* one of the Cyclades—*Samos* an island in the Icarian sea, (the last syllable of this word is not elided here).—*Tralles*, a town of Ionia, or Caria, or Lydia.—*Alabanda* a very opulent city of Caria.—*Esquiliæ* (—*arum*, or *Exqu.* or *Æsqu.*) one of the seven hills of Rome. *Dictumque a vimine collem*, "and the hill which received its name from osiers," scil. a wood of osiers, where there was also an altar dedicated to *Jupiter Viminius*; Juvenal uses a periphrasis, because the word *Vīmĭnālis* could not occur in a dactylic hexameter. These two hills comprehended properly the fifth and largest department of the city; but they are employed for the entire of the latter. The hill *Esquiliæ* is now called "The Mount of St Mary the Greater," and obtained its name from the *esculi*, "bay oaks" which grew there.

72. *Viscera*, &c. "soon to become the vital organs of high families, and soon to have lordly sway therein."—*Viscera*, this word, and also *venæ* and *medullæ*, are employed to signify the *inside* of anything. Marius Victor uses the first in a *good* sense.

73. *Ingenium velox*, &c.—"They have a ready" or "quick wit, brazen effrontery, language at command, and of more rapid flow than that of Isæus."—*Ingenium velox* is opposed to *ingenium tardum.—Audacia perdita*, ἀσύνοια.—*Isæo* an adjective (scil.) *sermone*. There were two celebrated orators called *Isæus*, (1) the preceptor of Demosthenes, who

had removed from Chalcis in Eubœa to Athens; (2) an Assyrian, who, according to Suidas, flourished at Rome under Hadrian,—*Torrentior*, metaphorically, from the full and forcible waters of *a river;* compare 10, 9 and 128. In the same way Homer uses ῥέϊν, Il. ά, 249. Comp. also *multo salsoque fluenti*, Hor. Sat. 1, vii, 28.

74. *Ede*, &c. "Tell me what do you think the fellow is?" *i. e.* what kind of persons do you take those Greeks to be, who now live at Rome?

75. *Quem vis hominem*, "a man of all work," "a Jack of all trades," *i. e.* the Greeks here *profess* a knowledge of everything, Grammar, Rhetoric, &c.

76. *Geometres* (pronounced as a trisyllable by synizēsis), *terræ mensor*, Hor. Od. 1. 28. 1—*Aliptes* (ἀλείπτης), either "an anointer of wrestlers" (fr. ἀλείφω *unguo*) in the gymnasium; or "a bath-man," who anointed those who had bathed; or "an oculist."

77. *Sehœnobătes* (σχοινοβάτης), *funambulus*, "a rope-dancer." The art of dancing on the tight rope was carried to as great perfection among the Romans, as it is with us, see Hor. Epist. 11. 1. 210. Terent. Hec. Prol. 4. 34. A strange attempt of the emperor Galba, to exhibit Elephants walking on the rope, is mentioned in Pliny H. N. 2. Suet. Galb. vi.

78. *Græculus*, &c. "Why our Greekling, in want of food will take a flight into the air, [as Dædalus did] should you bid him." The diminutive expresses contempt.—*Esuriens*, for hunger sharpens the faculties.—Verbs in—*urio* are called *desiderative*, and correspond to those with the termination ιω in Greek.—*Ibit*, i. e. *volabit*, "will try to fly," the action itself being used for the attempt.

79—80. *Ad summam* "in short," artists like Dædalus can only be produced in Greece.—*Qui sumsit pennas.* There is here a double allusion; (1) to Dædalus; (2) to an individual at Rome who made an attempt to fly in the reign of Nero, but failed. However, there is no certainty that the latter was an Athenian.—*Mediis sed natus Athenis*, "born even in Athens;" *medius* does not always mean the middle *precisely.*

81. *Horum ego non fugiam*, &c.—Shall I not, says Umbricius, fly from this city, where I cannot without indignation witness those Greeks attain to the highest station in wealth and importance?—*Conchylia*, the conchylium (κογχύλιον) was properly the shell-fish or *murex* from which the purple dye was obtained; here it is put for "the purple robes," worn only by persons of the highest distinction.—*Me prior ille*, &c. "Shall a fellow affix his signature before me, and shall he, leaning on his elbow, recline at meat on the more honourable couch, a fellow who was imported into Rome, by the same wind as the plums and damsons?" —*Signabit*, Scil. as a witness, to marriage settlements, wills, &c.—Schrader would read *cœnabit* for *signabit*, and *convivia* for *conchylia* in the preceding, making the whole sentence refer merely to banqueting. Plathner conjectures *signa dabit, i. e.* "will prescribe the method of drinking," "will be *magister bibendi.*"—*Fultus*, either *capite* "having his head supported on, &c." or rather *cubito*, like ἐρείδων ἀγκῶνι.—*Toro meliore*, Scil. the *middle* couch: others render "a *richer* couch," one covered with expensive tapestry, or stuffed with finer feathers.—*Recumbere*, ἀναπλίνεσθαι.—*Advectus*, imported from Damascus in Syria, in the same vessel as the plums, and damsons, or figs; either as being a seller of worthless commodities, or rather to be sold himself.—*Prunum* is "a plum," *prunus* "the plum-tree," from προύνη.—*Cottana*, this word is only used in the plural, and its orthography much

varies in the MSS.; *cottana, coctana, cotana, cotona,* being all found. Bochart deduces it from the Hebr. קטרך "*parvus.*" Hesychius tells us that the word signified a small species of fig.

84. *Usque adeo,* &c. "Is it a matter of such utter insignificance that our infant frames have inhaled," &c.—the *Aventine* was one of the seven hills, now called the Mount of St Sabina.—"The Sabine berry," is the olive, which abounded in the Sabine lands; it is opposed here to the Syrian prunes. The meaning of lines 84 and 85 is the following,—Is there no advantage in being a Roman; does our birth not entitle us to any post of honour?

86. *Quid quòd,* &c. "What [are we to say of the fact] that this people, extraordinary adepts in flattery, extol the words of an illiterate individual," &c.—*adūlari,* perhaps from δουλεύω.—*Indoctus,* ἀμαθὴς, ἀπαίδευτος.

88. *Longum collum,* "the crane-like neck."—*Æquat,* "he asserts to be equal." He compares with.

89. *Antæus* was a son of Earth; in his conflict with Hercules he received additional strength by falling on his mother's bosom; but Hercules at length *held him aloft* and crushed him. The *meaning* of the passage is, that the puny weakling is compared to Hercules *when exercising his most vigorous strength.*

92. *Hæc eadem,* &c. "We too may utter like encomiums to these, but belief is extended [only] to them." Understand *tantum* with *illis.* —Schrader would read *illi* for *illis,* an unnecessary emendation, for *gens* (l. 86) is a *collective* noun.

93. The connexion is, "[Nor is it any wonder that *they* are believed, since they can assume any appearance, and act to the life any part they please, for] is there a better actor than our Greek when he takes upon him the part of Thaïs, or acts a matron or Doric girl covered not even by the short mantle; the fact is, a woman all out seems to be speaking, and not a fictitious character."—*Thais* was a common name in comedy for a courtesan.—*Sustinēre,* equal to *agere—Dorida nullo cul. pall.* i. e. a naked harlot; not Doris the ocean nymph. The Spartan and Doric maids were scantily and thinly clad—the *palliolum* was a hood, for covering the head, usually worn by harlots. The word is a diminutive from *pallium,* which is also a diminutive from *palla,* and this last according to Hemsterhuis comes from the Greek φᾶρος. The English word "cloak" though commonly adopted as the translation of this word, conveys no accurate conception of its form. The article designated was always a rectanglar piece of cloth, nearly square, and could be divided into four parts (John xix. 23.)—*Persōna,* πρόσωπον, properly "a mask;" here the actor himself.

98. *Erit mirabilis illic,* "will be considered worthy of admiration *in the art of deception;*" such is Achaintre's explanation of *illic* of which Ruperti approves; but the latter conjectures that the correct reading is *hinc,* i. e. "from this attainment of the actors." The other interpretations of *illic,* scil. "in their native Greece," or "at Rome," do not suit. One copy reads *tantum* for *tamen,* and Schrader conjectured the same emendation. Some explain *tamen* by *tandem,* [a sense in which it occurs in Terence, Heauton, 4. 1. 11.]; but there is no occasion to change its usual signification.—The persons mentioned in 98, 99, were distinguished actors of the day.—*Molli,* from personating females.

100. *Comœda est,* "has a turn for acting," "is histrionic by nature." —*Meliore cachinno concutitur,* "he is convulsed with a perfect horse-

laugh," καγχασμοί. Wakefield rightly informs us that the reading *majore cachinno* arose from a gloss.

102. *Nec dolet*, "yet does not sincerely grieve," but only pretends to mourn.—*Igniculum brumæ*, &c. "If you should call for a spark of fire in winter-time, he sports his dread-nought."—*Bruma*, contracted from *brevissima*, not from βραχὺ ἦμαρ.—The *endromis* was a Gallic coat, rough and woolly, which was put on in the gymnasium after violent exercise, in order to prevent cold. The ἐνδρομίδες of the Greeks were *shoes*, which they used in the foot-race.

104. *Non sumus*, &c. "We are no match, then [for these Greeks, in fascinating manners,]" or rather "we are not equal to them [in the good graces of the wealthy]."

114. *Transi gymnasia*, either "pass over," "omit to mention their athletic pursuits," i. e. never mind at present talking of their less flagrant excesses, such as their becoming adepts in pugilism, &c. (Comp. line 68); or "pass on [in thought] to their schools of philosophy."—The *gymnasia*, according to the first view, were public places or buildings, (in Greece), where the youth practised wrestling, throwing, &c.; according to the second view, the word signifies here those public schools, where youth were taught philosophy; of these there were three at Athens, namely the *Academia*, *Lyceum*, *and Cynosarges*.

115. *Facinus majoris abollæ*, "a crime of the greater abolla," *i. e.* "of a Greek philosopher, scil. Egnatius." The *abolla* denoted both the military cloak called *sagum*, and the loose outer garment of others, philosophers *especially*. It is here called *majoris*, because philosophers wore it *longer* or larger than others; or, "more dignified," as the *Stoics* above all were a most rigid sect. The word is qu. *ambolla*, from ἀμφιβολή, or from ἀναβολή. Probably Juvenal intends to mean, that the crime is so enormous as to require a larger cloak to hide it. This is supported by the authority of the ancient scholiast on Juvenal, who explains *majoris abollæ* as equivalent to *majoris Pallii*." Smyth's. Dict. Antiq.

116. *Stoicus*. This is not *Heliodorus* (who informed against *Licinius Silanus*, not *Barea*, l. 33); but Publius Egnatius Celer, who "procured the death of" (*occīdit*, ἐθανάτωσε) Barea Soranus, a most amiable man, by false testimony. Egnatius was himself condemned to death afterwards under Vespasian, on the accusation of Masonius Rufus.—*Occīdit*, by *a popular method of speaking* a person is said to do a thing *himself*, when he has accomplished it by the instrumentality of *another*. *Damnare* and *condemnare* are very often used thus.—*Delator*, συκοφάντης, on which word, by the way, we may remark, that the commonly received explanation is hardly correct; namely, that it denoted one who informed against an individual for exporting figs, σῦκα, from Attica, a law being in existence which forbade their exportation. It is probable that this law is a figment devised by the old scholiasts to account for the etymology; for we have no trace whatever left of such an enactment. It is better to refer the origin of the word to those who informed against persons for stealing figs out of *the Sacred Grove*.

117. *Nutriri*, τρέφεσθαι,—*Ripâ in illâ Ad quam*, &c. "brought up on that bank on which there fell a pinion-feather of the Gorgon-sprung steed." What place is alluded to here is quite uncertain. Some say *Tarsus*, a city of Cilicia, and situated near the river Cydnus. Its founder was *Perseus* who gave it its name from ταρσὸς "a heel," "hoof," or "wing," because either one of the feathers dropped from Pegasus' heel in that place, or because Pegasus lost his hoof there, or perhaps because it was

there that Bellerophon fell. Others make it refer to Crete; others to Thebes in Bœotia, and Helicon, on which Pegasus by a stroke of his hoof formed the fount *Hippocrene*. Others understand Corinth, as being the city where Bellerophon caught Pegasus. Dio Nicæus makes Egnatius a native of Berytus in Phœnicia, in which case the poet perhaps alludes to some *myth* unknown to us.—*Gorgonei pinna caballi* may be *a periphrasis for Pegasus*, and then *delapsa est* will signify "alighted." The epithet Gorgonian is given to the steed, as sprung from the blood of Medusa when slain by Perseus.—*Caballus* was properly "a packhorse; but it is used for any kind of horse." By the use of the word here, however, Juvenal seems to deride the tale, or show his dislike to anything Greek: it is the καβάλλης of the Greeks from καταβάλλω.—*Penna* is the generic name for "feather," and includes, as its species, *pinnæ* "pinion-feathers," and *plumæ* "soft plumage."

120. *Protogenes*, &c.—The names here given are commonly considered fictitious; however there was a *Protogenes* under Caligula, a Greek informer, and there was a minion of Domitian called *Diphilus*.

121. *Qui gentis vitio*, &c. "Who, in accordance with the general failing of his countrymen, never shares a person's friendship with another; but selfishly keeps it to himself."—*Qui* refers only to the *latter* noun *Erimarchus*, a phraseology not uncommon; perhaps we may account for it here by assuming *aut* to be more *completely disjunctive* than *vel*, and that it therefore makes the word which follows it more isolated. In fact the distinction between *vel—vel*, and *aut—aut* is, that the former two denote *equal relations*, with liberty of choice, or preference; while the *latter* two express *absolute difference*, so that if one thing be true the other cannot be so. *Sive—sive* leave the reader at liberty to determine the matter in his own mind, whether from the professed ignorance of the writer, or because the reference is to facts which may happen so that it is impossible to state anything definite with respect to a particular case. In writing Latin composition it is important to know the foregoing synonymes.—*Habet* is a word often employed *in re amatoriâ*, and signifying "to possess one's affections," like ἴχω.

122. *Nam quum*, &c. "For when he has poured drop by drop into his [the friend's] ready ear, some little of his country's and his nature's envenomed detraction, &c.—*Stillavit*, Comp. Hor. Epist. 1. 8. 16.—*Facilem* "credulous," "prone to believe," the calumnies told him by the Greek.—*Venenum, i. e.* "calumny," a second *nature* with the Greeks, unless perhaps Erimarchus was an African, and the words are used in reference to the *Massylæ fraudes*, and *bilingues insidias*, mentioned afterwards by Claudian.

124. *Limine, i. e.* from the patron's house.—*Perierunt*, "have come to nought," "are consigned to oblivion," i. e. "the old and faithful client must give way to the new."

125. *Nusquam*, &c. "Nowhere is the casting-off," "the throwing overboard of a client less thought of [than at Rome]." *Jactura* is properly "the throwing of goods overboard in a storm,"—ἐκβολή.

126. *Quod porro officium*, &c. "Moreover,—not to flatter ourselves [i. e. to tell the truth]—how burdensome is the duty of the poor man, or what reward has he after all, if he, poor wretch (*togatus*) take pains to run by night when even the Prætor urges the lictor, and bids him go in all haste [to offer his respects to] the childless widows who are up and dressed this long time." Or, *Quod officium*, &c. "What opportunity of showing attention, or of deserving well [at the hands of his patron] has the poor man if," &c.—*Quod* for *quale*, and by implication *quam one-*

rosum, "how burdensome." Ruperti.—*Officium*, scil. of saluting, attending, &c.—*Togatus*, same as the *pauper* mentioned in the same line, "the poor client."—*Curet nocte currere*, scil. to offer his salutations, and ask his dole, a thing which the prætor also does;—*Currere*, he must *run* lest the prætor should carry it off before them.—The *togatus* might here be a retainer of the prætor, who does not himself salute the patron, but merely accompanies the *Prætor* in his excursions for that purpose; so *togatus ante pedes*, 7. 142.—"The word *togatus* is employed" says Achaintre, "because a Roman citizen is meant; for it was reckoned unseemly to go into the streets without the *toga*."—128. *Lictorem*. The Prætor had six lictors, the Consul twelve; who ordinarily walked at a slow pace.—Greek ῥαβδοῦχοι.—*Vigilantibus orbis*, scil. *Albina* and *Modia*, rich childless widows to whom the prætor pays his respects, to get a dole from them, and perhaps to hunt after a legacy.—The old scholiast makes the phrase refer to the "orphans who had been long waiting" for the prætor to appoint their guardian.

130. *Collega*, another prætor, who was candidate for the dole.

131. "Here [at Rome] the son of well-born parents servilely walks cheek by jowl with a wealthy freedman." *Claudere latus*, "to walk on the left side of a person and give him the wall." Hor. Sat. 2. 5. 17 and 18.—The freedman is satirically called *servus*, as having been so lately a slave that he had not yet got rid of his mean habits.

132. *Alter enim*. "For the one," or "the latter, (namely the rich slave) gives as much as," &c. "While you (the *ingenuus*, who are poor), when a well-dressed harlot's face attracts you, stand hesitating and doubtful whether you should lead down," &c.—*Quantum in legione Tribuni*. "The pay of a military tribune" was forty-eight pieces of gold, but it is here used for a sum indefinitely large. The foot-soldier received twelve pieces, the centurion double, the horse-soldier treble, and the tribune quadruple. Pay (*stipendium*) was first given to the Roman army A.U. 347, at the siege of *Veii*.—*Calvina*, *Catiena*, and *Chione* were well-known courtesans.—135. *Vestiti*, "well-dressed," or "clad in the *toga*," which was customary with harlots, or "dressed-up," as being plain in their features and form.

137. *Da testem Roma*, &c.—Umbricius now complains of the contempt which prevailed for those who were not rich; let a poor man be ever so estimable in character no confidence would be placed in him.—*Da*, a forensic word, "produce," "bring forward."—*Tam sanctum* "so pious," "holy," "of such unblemished purity."—"The host of Ida's divinity" was Scipio Nasica, who, having been by the Senate and people unanimously voted to be the most virtuous man in Rome, kept in his house the image of Cybele, which had been brought from Pessinus, in Asia Minor, until her temple was prepared, Comp. Livy 29. 14. Virgil calls Cybele, *Idæa parens*. Æn. 10. 252.

138. *Procedat vel Numa*, &c.—Numa (the 2d king) was the chief founder of the religion of Rome.—"He who rescued the agitated Minerva from the temple involved in flames" was Lucius Cæcilius Metellus, who was consul twice (scil. A.U. 502, and 506), Dictator, Master of the horse, and Pontifex Maximus. He lost his eyes in saving the Palladium from Vesta's temple. (Hence Juvenal calls him *Cæcus*, 6. 265). For this exploit he was allowed to ride to the senate-house in a chariot. *Trepida*.—Minerva is here poetically represented exhibiting alarm, both on account of her personal danger, and also that of the Roman empire.

140. *Protenus ad censum*, &c. "The conversation immediately turns

upon his income (the *last* inquiry will be respecting his moral character)," &c. Understand *oratio flectit* with *ad censum;* for it would be very harsh to construct *questio fiet* AD *cen. et* DE *moribus.*—For the sentiment, compare "*Quærenda pecunia primum est, virtus post numos.*" Hor. Epist. 1. 1. 53.

142. *Jūgerum* is not from *jŭgum* "a yoke," but rather from *jūgis,* from its being "continued" in space. The *juger* was 240 feet long by 120 broad. It was the double of the "*Actus Quadratus,*" and from this circumstance, according to some writers, it derived its name. The *jugerum* was the common measure of land among the Romans. Two *jugera* formed an *hæredium,* a hundred *hæredia,* a *centuria,* and four *centuriæ* a *saltus.* These divisions were derived from the original assignment of landed property, in which two *jugera* were given to each citizen as heritable property.—*Quam multâ,* &c. "What kind of a table does he keep?"—*Paropsis* (παροψίς) "a dish."

144. *Tantum habet et fidei,* &c.—"A man's credit is proportioned to the amount of the coins in his money-chest."—*Tantum fidei habet,* so the Greeks said πίστιν ἴσχει. The primary signification of *fides* seems to have been "the grounds of confidence," that quality in a person which raises confidence.—*Jures licet,* &c. "Though a person [scil. any poor man] were to swear by the altars of the *Cabīri,* and those of our own divinities; yet the poor fellow is believed to have no respect for the bolts of heaven, and even for the deities themselves, while the latter take no notice of his misconduct." The poor person being urged by want was believed to be more easily led to perjure himself, and to dread the wrath of heaven less than the wealthy; for in the case of the former, present calamity would have greater influence than apprehension for the future. The gods, also, were supposed to be more easily prevailed on to forgive him, on the grounds of his being forced to it by necessity, rather than instigated by depravity of heart. Bahrdt thinks that the meaning of the poet is that the gods do not care about persons of a low degree offering them injury; but that when a rich man offends them by perjury, their jealousy (*Nemesis*) and wrath are roused.—*Jures aras* scil. *per,* so in Greek ὄμνυμι τοὺς θεούς.—Samothrace, at the north of the Ægean, is now called Samandrachi; the Roman penates came originally from this island.—"The Samothracian divinities," or "Cabīri" were, according to most writers, four in number, whose names were Axieros, Axiochersus, Axiochersa, and Casmilus. They were held in great veneration at Thebes and Lemnos, but most particularly in the islands of Samothrace and Imbros. Creuzer traces their worship, in the first instance, to the Phœnicians, and makes them identical with the Pataëci or Patæci of these people. He next finds traces of these same Cabiri in Upper Asia, in the name of the Pontic city of Cabiri, in the Mesopotamian Carræ; and in the Chaldean river Chobar or Chaboras. He discovers also in Malta, among the remains of Punic preserved in the vulgar dialect of the island, some traces of the name Cabiri in the word *Qbîr* or *Kibîr,* which seems to designate an ancient pagan divinity, and is now taken to denote "the devil." Other writers believe traces of the Cabiri to exist in Persia, and refer to the Gabarini, "strong men," whom the essential ideas of metallurgy and arms would seem naturally to assimilate, either to the robust forgemen of Vulcan, or to the armed priests of Phrygia, Crete, and different parts of Greece. Others have recourse to the mythology of India, and find the root of the word in the Hindoo *Cuvera.* But the best etymology is that which makes the appellation of those deities a Phœnician one,

denoting "powerful," "strong;" and hence the frequent titles of *θεοὶ μέγαλοι, δύνατοι*, given them by the Greeks. In this case we may compare with the *Cabiri*, the *Dii Potentes* in the augurial books of the Romans. Schelling derives the word from the Heb. *Chaberim* by which the name *Cabiri* is made to signify "the associate deities," and he compares those deities with the *Dii Consentes*, or *Complices*, whose worship the Romans borrowed from the Etrurians. Pictet thinks that he has found in the mythology of the ancient Irish, the worship, and the very names of the Cabiri of Samothrace. Müller and Welcker reject the Oriental origin of the Cabiri. Müller sees in them a worship purely Pelasgic, and up to a certain point, the primitive religion of the Greeks entire, with a distant relation at the same time to the Theogonies of India; Welcker discovers a mixture of various elements, successively amalgamated, and the most ancient of which would be the Dardan or Trojan Penates becoming in process of time the Dioscūri, or else confounded with them, and at an early period transported to Rome. As regards the names of the individual Cabiri, it may be remarked they all appear decidedly Oriental. *Axieros* is said to have signified in the Egyptian "The all powerful one," and he is supposed by some to be identical with Phtha or Vulcan; Axiokersus, "the great fecundator," thought to have been the same with Mars, the planet named in Egyptian *Ertosi*, a word which presents the same idea; *Axiokersa* is consequently "the great fecundatrix," Aphrodīte or Venus, the companion of Mars. The name of the 4th person *Casmilus* is said to import "the all-wise," by those who trace it to the Egyptian. Bochart, however, with more probability, compares it with the Hebr. *Cosmiel*, which signifies "a servant," "a minister of the deity." *Samothracum.*—The most celebrated mysteries of the *Cabiri* were those held in the island of Samothrace. They were solemnized every year, and lasted for nine days. Persons on their admission seem to have undergone a sort of examination respecting the life they had hitherto led, and were then purified of all their crimes, even if they had committed murder.

147. *Quid? quod.* "What [shall we say of the fact] that."—*Jocus* is applied to an exhibition of wit particularly. *Ludus*, on the other hand, signifies "active recreation," consisting of bodily exercise. *Lusus* denotes "amusement," as opposed to any serious engagement.

148. *Hic idem*, namely the poor man.—*Si fœda*, &c. "if his cloak be dirty and torn, or his gown be shabbily soiled, and if one of his shoes have a wide hole, where its leather is burst, or if more than one seam shows the coarse and new thread in the stitched-up rent."

152. *Paupertas*, according to Calpurnius, is applied to the middle class.—*Pauperies* to mendicants.—*Durius*, "more severe." "more trying." Comp. Hor. Od. 3. 24. 42. "*Magnum pauperies opprobrium jubet quidvis facere et pati.*"

153. *Quam quod ridiculos homines facit.* "Than that it subjects individuals to ridicule and contempt."—"*Exeat*," *inquit*, understand *designator*," "let him walk out of that," says the regulating officer, &c. "whose property does not come up to [Otho's] law, and let these seats be occupied by the sons of panders (says Umbricius, completing the sentence of the *designator* in his own words), in whatever brothel born."—154. The spectators used to sit promiscuously in the theatres, till L. Roscius Otho, a tribune, introduced a law (A.U. 685 or 686), by which the fourteen rows next to the senators' seats were appropriated to the knights. Scipio Africanus the elder had obtained the like privilege for the Senators, about 130 years before. Caligula first ordered the Senators'

seats to be furnished with cushions, and it appears that a similar regulation took place afterwards with regard to those of the knights. The place where the Senators sat was called *orchestra;* but in the Greek theatre the ὀρχήστρα was the lowest part of the building, where the chorus danced.—155. *Res.* A knight's "fortune" was required to be 400 *sestertia*.—156. *Lenonum pueri,* they could sit in the fourteen rows because they had a property which entitled them so to do, and which they procured often by practices not the most creditable.—*Fornice, fornix* means "an arch," also "a place arched over," or "vaulted," and from the circumstance of low prostitutes mostly residing in *vaulted cellars,* the word came to signify "brothel" in general.

157. *Plaudat,* is here elegantly employed for *sedeat.* The frequenters of the theatre used to "applaud" both the performers, and the Emperors, and also popular characters on their entrance. Comp. Hor. Od. 1. 20. 3 and 4.—*Nitidi præconis,* "of a spruce crier," the epithet either alludes to his shining with unguents and perfumes, or to the general elegance of his appearance, and hence it is the same as *culti,* which is the *consequence* of his opulence.

158. *Pinnirăpi,* "of the gladiator;" strictly speaking the *pinnirapus* was the gladiator who was matched with the Samnite, and whose aim it was to catch by a net the crest of the latter (hence he was also called *retiarius*), which consisted of peacocks' *feathers.* The *secutores* (to which class the Samnites belonged) were armed with a sword and buckler to keep off the net of the *retiarii,* who, if they missed the crest in throwing the net, instantly betook themselves to flight. The dress of the *retiarii* was a short coat, with a hat tied under the chin by a broad riband. They bore a trident in their left hand. The *Threces,* originally Thracians, were armed with a falchion, and small round shield. The *Mirmillōnes,* (called also *Galli,* from their Gallic dress,) were much the same as the *secutores.* They were, like them, armed with a sword, and on the top of their head-piece, wore the figure of a fish embossed, called μορμυρος, whence their name. The *Hoplomachi* were completely armed from head to foot, as their name implies. The *Samnites,* armed like the Samnites, carried a large shield broad at the top, and growing more narrow at the bottom, in order more conveniently to defend the upper parts of the body. The *essedarii* generally fought from the *essēdum,* or chariot, used by the ancient Gauls and Britons. The *Andabătæ,* ἀναβάται, fought on horseback, with a helmet which covered and defended their faces and eyes. The *Meridiani* engaged in the afternoon. The *Postulatitii* were men of great skill and experience, and as such were generally produced only by the emperors. The *Fiscāles* were maintained out of the emperors' treasury, *fiscus.* The *Dimachæri* fought with two swords in their hands, whence their name.—*Lanistæ,* "of the fencing-master" from *laniare* "to mangle," as in a bloody fight.

159. *Sic libitum,* &c. "such was the capricious pleasure of the silly Otho, who thus made a distinction between us [i. e. regarding our places in the theatre]"—*Vano* "little-minded," "weak," "indiscriminating;" as in his introduction of this law he had no eye to personal merit, but merely took into consideration the wealth of individuals (*rem vanam atque inutilem*). Otho rendered himself, by this law, exceedingly unpopular with the commons, who considered themselves insulted by such an enactment, and consequently hissed him when he appeared in the theatre. The Equites, on the other hand, received him with loud plaudits. The hissings of the one party, and the applause of the

other, were repeated until at last they came to mutual reproaches, and the whole theatre became a scene of the greatest disorder. Cicero, by an extempore speech, which he delivered to the people after he had summoned them into the temple of Bellona, so wrought upon the commons, that they returned to the theatre, and strove with the Equites which should show Otho the most honour.

160. *Quis genĕr*, &c. "Who has been accepted here as a son-in-law, if inferior [in his circumstances] to the income, and unable to come up to the outfit of the bride."—*Sarcinulis* is explained by the old scholiast as "the dowry."

162. *Quando in*, &c. "When is he admitted by the Ædiles into their deliberations?" i. e. even the lowest magistrates treat him contemptuously.—Originally there were but two Ædiles, namely, the *Ædiles plebis*, created A.U.C. 260. Afterwards two others were added, the *Ædiles curules*, who ranked above the others, and next to the Prætors; (first created A.U. 387, to perform certain public games); lastly, Augustus [or rather Julius] Cæsar created two more, called *Ædiles Cereales*, whose duty it was to inspect the public stores of corn.

163. *Olim*, "formerly," namely when buried in debt and harassed by the Patricians.—*Tenues* "poor."—*Migrasse*, "to have removed [from Rome] never to return," "to have left the city for ever." *Debuerant*, i. e. "had a right."—*Agmine facto* means "all at once," "one and all." The Roman commons seceded from the city three times: (1) in A.U.C. 260, on account of the severity of creditors; they went to the *Mons sacer;* (2) A.U. 305; on account of the conduct of Appius Claudius; they proceeded first to the Aventine, and afterwards to the *Mons sacer:* (3) A.U. 466. This was produced by the same cause as the first, and they occupied the *Janicŭlum*.

164. *Haud facile*, &c. "Not easily do they raise their heads, whose merits are stifled by limited domestic means."—*Emergere*, ἐξαναδῦναι, a metaphor from persons in the water.—*Quorum*, &c.: compare Hor. "et genus, et virtus, nisi cum re, vilior algâ est."—*Domi*, οἴκοθεν.

165. *Sed Romæ durior*, &c. "is attended with the greatest difficulty." The connexion is "[it is difficult anywhere] but with those at Rome the effort [to rise] is far more difficult, where a wretched lodging [costs] an enormous sum," &c.—*Conatus*, understand *emergendi*.

167. *Ventres*, from *ἔντερον, intestinum*, "appetites."—*Frugi cænula*, "a plain little supper." *Frugi* is properly the dative of *frux* "fruit," and is used *adjectivè* for *frugalis*: this latter word is not used in the *positive* except in the later writers, as Apuleius and Isidorus; we meet however the *comparative* and *superlative* in Terence and Cicero.

168. *Pudet*, "one feels ashamed," scil. at Rome.—*Quod turpe*, &c. "which one will affirm not to be disgraceful, if at once he be transported over to the Marsi," &c.—*Negavit*. Valesius reads *negabis*, which would correspond with the interpretation of the present reading which we have adopted. Some think that allusion is here made to Publius Cornelius Scipio; others to Curius Dentatus, but it is better to understand the passage *generally*.—169. *Marsos*. The Marsi were originally a people of Germany who came and settled near lake Fucinus in Italy.—*Sabellam*. This adjective, which is a diminutive from *Sabinus*, signifies either "Samnite," because the Samnites were descended from the Sabines; or, as some think, "Sabine." The *Sabelli* in later times inhabited the country between the Marsi and the Sabines.

170. *Veneto duroque cadullo*, "With a delf bowl of rude formation." *Veneto* is explained by Ruperti as signifying "formed of white clay."

Valesius reads *Veneto*, "Venetian," but though we have mention in the Latin writers of "Aretian, Surrentine and Saguntine bowls;" we hear nothing of any especially called *Venetian*.—The *Culullus*, (qu. *culcolus*, a dimin. from *Culeus*, κουλεός, which denotes "a vessel" used for different purposes) was a large bowl with handles, at first made of earth, but afterwards even of gold. The old editions read *cucullo* "a hood," a covering for the head and shoulders worn by men and women, and in that case *veneto* is explained as "sky-blue;" but Juvenal is talking of suppers and of earthen-ware (*fictilibus*) bowls, and does not yet refer to articles of dress. The leading idea contained in 168—170 is, that at Rome people were ashamed of living in a frugal and economical manner, but in the country matters were quite different in that respect.

171. *Pars magna*, &c. Umbricius now satirizes the extravagance of the Romans in their dress. This is a new reason for leaving the city. "In other parts of Italy," says he, "no attire is seen inconsistent with the means of each individual. In the borough towns they scarcely put on the *toga* at all (much less such gorgeous ones as are seen here), but content themselves with the tunic." The *toga* was the dress of ceremony, worn by the poor, when they paid their respects to the rich: it was also the dress of business. The *tunica*, which was the usual dress in the country, was less cumbersome. In Italy the dead were covered with the *toga*, as in Greece with the *pallium*. The Censors were covered with one of purple; the chief magistrates with the *prætexta;* citizens of respectable rank with the *toga candida* (i. e. one of a bright white), and persons of the lower class with one of no great value.

172. *Ipsa dierum*, &c. "Even when the solemnity of the festal days is being celebrated in the grassy theatre."—*Herboso*, i. e. constructed of sods; but Ferrarius sees no reason why *theatro* may not signify here a regular theatre, in which case *herboso* must mean "overgrown with grass," on account of the infrequency of scenic representations, which also the words *si quando* may imply.

174. *Tandem*, "at length," namely at the end of the year, or "at the conclusion of the *serious* play."—*Pulpita*, "the stage," λογεῖον.—*Notum* "oft-repeated," "familiar," marking the simplicity of the people, as compared with the Romans who introduced *novelties* frequently.

175. *Exodium*, "The farce," which was enacted after the play (especially the Atellan play) to dispel melancholy impressions. The εἰσόδια were performed at the beginning, and the ἔμβολα "interludes," in the middle of the drama. *Exodium* may here, however, refer to "the farce performer."

176. *Quum*, &c. "when the rustic baby, lying in its mother's lap, shudders at the wide-yawning mouth of the ghastly mask." By this the poet intends to satirize that absurd and shocking style of masks which in his time was prevalent. In the Atellan plays, particularly, there were hobgoblins exhibited (*mandūci*, μορμολύκεια), with countenances of hideous deformity, and with gaping mouths (*hiantia*). The wide mouths of the masks were partly intended to aid the voice.—*Pallentis*, as being painted of a ghastly colour. The word *formidat* is here used in its strictest acceptation: for, being derived from *forma* "a spectre," or "[dread] appearance," it properly denotes the sensation of fear or dread occasioned by some external object.

177. *Æquales habitus*, "the [spectators] dresses of a uniform sort."—*Illic*, scil. in country towns.—*Similesque Orchestram et populum*, "the Senators and lower orders in similar attire." *Orchestram*,—see note on 155. The rustic theatres had no *orchestra;* the word here

merely denotes the place next the performers, where the most respectable of the rural audience sat.—*Similes* has *habitu* implied.—*Populum.* This word is here to be taken in the sense of *plebem.* In strictness it denotes "that part of the population of a state which is fit for service" in war, &c. and is derived from *pubes,* qu. *pubulus.* As distinguished from its synonyms it means "the people," including all individuals as living together and moving in one body, without respect to their origin or civil constitution. *Natio* or *gens* is the people so far as a common origin connects the individuals; *gens* is the more general term, *the great body,* to which the *nationes* belonged as a subdivision: There is a difference also between *plebs* and *vulgus:* the former is used in a political sense; the latter in a *moral sense,* and with a mixture of contempt. *Multitudo* "the commonalty," "great crowd," in opposition to the nobles. In the early period of Rome, the word *Populus* especially denotes the *Patricians* or *Burghers,* as opposed to the subject class *plebs* (πλήθος) which was formed of various nations (σύγκλυδες) but chiefly of conquered Latins.

179. *Sufficiunt,* &c. "For the highest individuals [in the country towns], the Ædiles, white tunics suffice as a dress of distinctive dignity," i. e. the Ædiles, who in some municipal towns were the most consequential persons therein, were content to wear the tunic, which was common to all classes, and the only distinction observable was that the Ædiles wore one of a brighter white than others.

180. *Hic* "At Rome."—*Ultra vires* [est] "exceeds people's means." Horace's phrase is *supra vires.*—*Hic aliquid plus Quam satis est,* &c. "Here extravagant finery is sometimes procured out of another's coffers." After *aliquid* understand *habitûs,* lit. "something of dress more than is sufficient," i. e. extravagant dress.—*Aliquid* is always a substantive, and hence it takes a genitive, (as *aliquid monstri, aliquid boni,* &c.): *aliquod* is always an adjective, as *aliquod nomen,* &c. The distinction between *aliquis* and *quidam* is that the former implies *supposition,* the latter *reality.* Thus if we say *quidam scripsit,* we mean definitely that some one has written, though we know not who, or do not choose to mention him; but if we say *aliquis scripsit,* we mean some one or other, we do not even know with certainty whether the case has happened.—*Interdum,* &c. this clause may mean either that the money was borrowed for the dress, or that the dress itself was *hired* from another's clothes-chest.

182. *Ambitiosâ Paupertate,* "in proud," or "conceited poverty," scil. when a person though poor wishes to be considered rich, and spends more money than his circumstances admit of. *Paupertas,* as we have said above, does not denote so great poverty as *pauperies.*

183. *Quid te moror?* "In short," Comp. Hor. Sat. 1. 1. 14.

184. *Cum pretio* [*sunt*] "are expensive."—*Quid das,* &c. *i. e.* How much money must you give as bribes to the slaves of rich men, such as Cossus, in order to obtain admittance to his morning levee? Cossus was a surname given to the *gens Cornelia.* We may suppose him to be some wealthy nobleman.—*Aliquando,* "as sometimes." This word differs from *quondam,* in the same manner as *aliquis* from *quidam* (see note on 180); *quondam* means "at a certain time," but does not define at what time; *aliquando,* "once," only in a supposed case, which is not really known, "as *exstitit quondam,*" but "*puto aliquando exstitisse.*"

185. *Respiciat clauso labello,* "should acknowledge you [merely by a nod] but without opening his lips to speak." Compare Lucian. Nigrin. 21. Τὸ δὲ καινότατον, τοὺς ἐντυγχάνοντας ἀλλοτρίᾳ φωνῇ (i. e. *voce alienâ,*

nomenclatoris) προσαγορεύοντες, αγαπᾶν ἀξιοῦντες, ὅτι μόνον αὐτοὺς προσίβλεψαν.

186. *Ille*, &c. "One [patron, or rich man] gets the beard of a favourite [slave, or minion] shaved, another gets *his* favourite's hair cut." Lubinus and Prateus rather carelessly make *ille* and *hic* refer to clients. Among the wealthier Romans, the day on which the first beard or down (*lanūgo*) of their sons was shaved, and on which their hair (*crinis, cirrus*, μαλλὸς) was first cut, was kept as a day of rejoicing. They used to dedicate both to some deity, as ἀναθήματα (hence some take *deponere* in the present passage to signify "offers up," like ἀνατιθέναι). On the same day the clients sent cakes (*liba*) and other presents. We here see that the very minions of the patron were treated with the same distinction. Ruperti thinks that *amatus* would be the better reading, as it would signify that several favourites in one house had to be courted by the clients.

187. *Libis*. The libum was composed of flour, milk, eggs and oil. The word is from the same root as our word *loaf*, scil. the Anglo-Saxon *hlaf*.—*Venalibus*. The cakes were sent in such quantities that the slaves sold them.—*Accipe et istud Fermentum tibi habe*. "Listen to this, and take it with you as a provocative to wrath." *Fermentum*, lit. "leaven," here transferred to affections of the mind.

189. *Cultis augere peculia servis*. "To increase the private property" or "perquisites of menials."—*Cultis*, equivalent to *amatis*, 186; some render it "pampered," "spruce."

190. *Quis timet*, &c. Here another reason is assigned for leaving Rome, namely the insecurity of life from frequent house-falls.—*Prænestе* is from the nomin. femin., *Prænestis*. In Horace and Virgil it is neuter: the former gives it the epithet *frigidum*, Od. 3. 4. 22; the latter calls it *altum*, Æn. 7. 682. It was a city of Latium, situated on a hill (hence *gelida*) not far from Rome, and was famous for a temple of Fortune. The city is now known by the name of *Palestrina*, but it is situated lower down than the ancient Prænestе. Telegonus, son of Ulysses and Circe, is said to have been the founder.

191. *Positis*, &c. "situated amid the wood-crowned heights."—*Nemorosa*, ὑλήεντα, Hom.—*Volsinii*, a town of Etruria, hod. Bolsena.

192. *Gabii*, a town of Latium, between Rome and Prænestе, termed here *Simplex* i. e. "simple," "unsuspecting," "unsophisticated," because they had the folly to submit themselves to the authority of Sextus Tarquinius, who eventually betrayed them. The old scholiast explains it by "plain," "unadorned."—*Proni Tiburis arce* "on Tibur's sloping height." Tibur, now called Tivoli, a town of Latium, is called *supinum* by Horace, Od. 3. 4. 23. as being situated on the side of a hill. *Arx*, like the Greek ἄκρα and ἄκρον, was employed by the poets particularly to denote "anything high," and therefore "a hill," or "mountain," or "the summit of a mountain;" it then came to signify "that which was situated on an elevated place, especially, "a citadel," or "fortress," ἀκρόπολις, and hence "a city."

193. *Tenui tibicine fultam magna parte sui*, "A considerable portion of which leans upon a slender prop."—*Tibicen*, when it signifies "a prop," derives this meaning from the notion of persons singing to a *flute* accompaniment, for as the *flute-players* sustain the singers, so the props support the (roofs of) houses; *Festus*. This explanation, though evidently absurd, has not been cancelled by succeeding critics.

194. *Nam sic*, &c. "For it is in this careless manner that the Ædile keeps the houses from falling, and when he has plastered over an old

huge crack, he bids us sleep without fear, whilst our domicile is threatening to fall about our ears," lit. "whilst a crashing fall is impending over us."—*Sic*, like *οὕτως*, is used for *negligenter, languidè*, according to Heinsius; but Ruperti says that its ordinary meaning suits the present passage, "for it is in this way," namely by propping up the houses *tenui tibicine.*—*Labentibus*, scil. *ædificiis.*—195. *Villicus* is explained by some as "the landlord;" by others "the Præfect of the city," who is satirically called *Villicus* in Sat. 4. 77. and perhaps under the Emperors had also the care of private houses. "I prefer," says Achaintre, "to understand by this the village mason, to whom the owner of the decayed premises assigns the task of repairing, in order not to incur much expense."—196. *Securus* is void of apprehension whether in danger or not; *tutus* "secure," whether in apprehension or not.

197. *Illic*, scil. at Gabii, Volsinii, &c. Schrader however refers it to Rome, and reads *multa incendia, multi Nocte metus*, for this reason, that in both the preceding and subsequent lines the city is referred to; but Heinecke justly objects to this view: "Umbricius," says he, "tells his friend that he must seek a residence where no fires, and no nocturnal dangers are to be dreaded"—he should now have added that at Rome such things were perpetual objects of fear; but the poet passes the latter over for the sake of brevity, and forthwith proceeds, *jam poscit aquam*, &c., as though the conflagration were before his eyes.

198. *Jam poscit aquam*, scil. to quench the flames.—*Frivola*, "his lumber." The etymology which some assign to *frivolus*, namely *fere valens obolum* "hardly worth an obolus;" though it may seem fanciful, seems to be countenanced by the Greek phrase *ἄξιος ὀβολοῦ*, or *δύασθαι ὀβολόν*. Others deduce it from *frit*, "a small grain at the top of an ear of corn," and *valeo*. The meaning of the passage before us is, that the rich landlord Ucalegon (a name taken from Virgil, Æn. 2, 310) has got all his valuables safely removed from his burning mansion, and "is actually engaged in saving the worthless portion of his effects," without thinking of giving you (i. e. his poor lodger) intimation of the fire.

199. *Tabulata tertia*, "the third floor," i. e. the highest part of the house, where the poor lodged. From the root *τάω* [*ταω*], *τάνω* (which is allied to *τίω, τίνω, τιίνω*) "to stretch," came the obsolete *taba*, of which *tabula* "a plank" is a diminutive.—*Tibi* "to your ruin."

200. *Tu nescis*, "you are unconscious of the fact," that the house is in flames, the master does not wake you from sleep.—*Nam si*, &c. "For if the tumultuous consternation commence in the ground floor, he will take fire last, whom," &c.—*Gradibus ab imis*, at the bottom of the stairs *καταβάδην*, "down stairs," opposed to *ἀναβάδην*, "in the garret," Stocker; but Ruperti makes *gradibus* here synonymous with *tabulatis.*—*Ultimus ardebit*, Stocker renders this (from Lubinus) "he will be burnt, πυρουν last of all," which is evidently incorrect, the meaning of the whole passage being, "if the house take fire at the *bottom*, the person who lodges in the upper part (*ultimus*) will inevitably perish," [as not having got the alarm in time].—*Tegula*, "the tiling."

202. *Molles ubi*, &c. These words are considered by some as bearing an allusion to the commonly received etymology of *ὑπερῷον*, "an upper room," scil. *ὑπὲρ* and *ᾠόν*; but this is very doubtful. The proper derivation is *ὑπὲρ*, from which came regularly *ὑπερῷος*, as from *πατὴρ* we have *πατερῷος.*—*Molles*, "tender and wanton," Rup., but it may also signify "timid," agreeably to the Homeric expression *τρήρωνα πίλνιαν*, Il. *χ'* 140. *Ψ* 853. and *πάντρομος πιλνιάς*, Sept. Cont. Theb. 281].

203. *Procŭla minor*. "Shorter than Procula," his wife. We do not

know whether the Codrus, here mentioned as being in straitened circumstances, be the *poet* spoken of in Sat. 1. 2. Grangæus thinks that this mention of Codrus' bed has reference to the Greek proverb Κλεομένης τῆς κωίτης ὑστερίχει, i. e. Cleomenes was so poor, as to be unable to procure a bed large enough for himself.

204. *Abaci*, "of his marble side-table," or "slab," ἄβακος. The *abacus* was a table of marble, (called also *ministerium* and *repositorium*,) on which gold and silver drinking-vessels particularly (here the *urceoli*) were set out, both for use and display. *Abacus*, (ἄβαξ) denoted generally and primarily, any flat surface; thence it is applied to the flat square stone above the capital of a pillar; to the square panels in ceilings; a tray with a raised border, containing sand, used chiefly by mathematicians, or in arithmetic; a sideboard, or cabinet, having partitions for holding cups, &c. We are informed that articles of this last description were introduced at Rome from Asia Minor, after the victories of C. Manlius Vulso,—A.U.C. 567.

205. *Cantharus*, "a can, from which they poured the wine into the *urceoli*," κάνθαρος. This word received its name from Cantharus, an artisan of Sicyon, the inventor. It was always used as a drinking-cup, was furnished with two handles, and was sacred to Bacchus, as the scyphus was to Hercules.—*Et recubans sub eodem marmore Chiron*, "and a recumbent Chiron (i. e. a statue or pillar representing the figure of Chiron the centaur) supporting (*sub*) the marble slab of the same material [as itself]," *eodem*. Valesius would read *et recubans sub eo de marmore Chiron*, whereby *sub eo*, scil. *Cantharo* would be used for *in eo*, or *in pede ejus marmoreo*, where Chiron is supposed to be lying in a drunken sleep. Manso purposes to read *Echinus* for *Chiron*, comparing Hor. Sat. 1, 6, 116; but the expression *recubare* could not be applied to this.—*Marmore* is generally thought to be here used ironically, as, on account of Codrus' extreme poverty, it may seem strange that the *abacus* would be of marble: but we learn from many sources that marble shelves or tables were common amid the poorer classes at Rome, while the rich used more costly materials, such as citron-wood or ivory.

207. *Et divina*, &c.—"And Vandal, Gothic," (i. e. "soulless," "savage,") mice gnawed away at those verses of celestial inspiration." Poor Codrus had his few books stowed in an old chest into which, from its rottenness, the mice had an easy method of ingress. *Carmina divina*, however may be an ironical allusion to "the *Theseid*," if this be the Codrus spoken of in 1, 2; but it is better explained as referring to the lofty productions of the Greek poets, Comp. *Dia poemata*, Pers. 1. 31. —*Opici*. The Opici (same as the Osci, according to Festus) were an Ausonian tribe on the banks of the Liris in Latium and Campania. On their admission among the Romans they introduced many barbarous innovations into the language and manners of that people. It is said by some that from the indecent tendency of the Oscan plays and ludicrous exhibitions, the word *obscenus* is derived, quasi *Oscenus*. The poet here humorously terms the mice *Opici*, since they had no respect for the *divina Carmina*.

208. *Nil*, "comparatively nothing," "next to nothing." The Greek phrase was ἴχειν οὐδέν, οὐκ ἴχειν, scil. χρήματα.—*Negat*. This word is from *ne* and *aio* "to say," properly therefore it means "to say *no*," and is thus precisely equivalent to the Greek ἀναίνομαι, which is from ἄν— "*no*." *Negare*, which is of the *first* conjugation, is thus formed from a verb of the *third*, just as from *dicere* comes not *judicere* but *judi-*

care. Enim, "forsooth."—*Et tamen*, &c. "And yet, poor luckless fellow, he lost his all, trifling as it was."—*Perdo* from *πέρδω*.

209. *Ultimus ærumnæ cumulus*, "the finishing stroke of his calamity was, that," &c., or "the final aggravation of his misfortunes."—We have no good authority for stating that *ærumna* (from *αἰρομένη*) originally meant "a stick on which travellers carried their burdens," and that hence it received the more general meaning of "toil," "hardship." It is with greater probability deduced from the word *αἰρομένη* in the sense of "raised," "suspended," and thus it is easily transferred to *the mind*, from the notion of *suspense* and anxiety.—*Cumulus*. This is a metaphor from the measuring of dry substances; the *cumulus* was that portion which was piled on when a measure was already filled to the brim. —*Frusta*, the scholiast reads *frustra*, which would violate the metre; and the force of which is already included in *nemo juvat*.

211. *Hospitio tectoque*, "with hospitality and shelter," *i. e.* "with hospitable shelter."

212. *Si magna*, seqq. When a poor man suffers the loss of his effects by fire, there is no one to assist him; but when a rich man has met with a similar calamity, all are ready to extend to him sympathy and aid.—*Asturii*, a feigned name, put for any wealthy individual.—*Horrida mater*, "every matron is in weeds [forthwith], the nobles are in black, the Prætor adjourns his courts."—*Horrida*, lit. "unadorned," as being in the vestments of mourning. It was customary, in a public mourning for any great calamity, for the ladies to divest their persons of ornament, for the Senators and Equites to put on *togæ* of a dark colour, and for a *justitium*, or cessation of judicial proceedings, to be proclaimed. *Pullus* denoted a colour between purple and black.—*Vadimonium* (see note on 298.)—*Proceres*. This word is derived, according to some respectable Etymologists, from *πρόιχω* "to project," as it *primarily* signified "the heads or ends of the beams of a house, which *project* out of the walls."

214. *Tunc gemimus*, &c. "Then we lament it (scil. the destruction of the rich man's house) as a national calamity; then we hold all fire in abhorrence." It was customary with mourners to extinguish their fires, wherefore Grangæus correctly understood *ignem* not as referring to the conflagration, but to fire in any direction. Some old editions have *geminus*.

215. *Ardet adhuc*,—The poet now gives a brief but striking picture of the zeal which the friends of the rich man exhibited in rendering him assistance.—*Ardet*, "[The house] is still on fire," or perhaps *Asturius* is understood to *ardet*, Comp. Æn. 2. 310.—*Occurrit*, "comes up at once," so *καταντᾷ* and *ἀπαντᾷ τινί* or *τίς, ἐπί*, &c. denotes to approach suddenly and unexpectedly. The copyists frequently confounded this verb with *accurrit*, though the meanings are different. *Jam, i. e.* "instantly."

216. *Marmora*, "materials," for the rebuilding and decoration of the house which was destroyed.—*Nuda, i. e.* represented without clothing. —*Candida*, "of white marble."

217. *Aliquid præclarum*, "some master-piece," lit. "*a splendid something-or-other*;" for *aliquid* is the *noun* here, as it is in every passage in which it occurs.—Euphranor was a famous painter and sculptor of Corinth.—Polycletus, the most celebrated statuary of antiquity, flourished at Sicyon about B.C. 232.

218. *Hæc*, "this lady;" i. e. the fair sex will be as considerate as the other.—*Asianorum*, &c. "Antique decorations of Asiatic divinities," scil. images of the deities and other embellishments of the temples,

which had been on various occasions carried from Asia to Rome. Some MSS. read *Phœcasionorum* in allusion, to buskins (φαικάσια) with which the Athenian statues were generally adorned. The φαικάσιον was chiefly used by the rustic population of Attica, and perhaps there may be an allusion to the more ancient and unrefined emblems of their religion.

219. *Forŭlus* (dimin. of *forus*) in the singular would mean "a shelf" of books; the plural "a range of shelves," "a book-case."—*Mediamque Minervam.* These words have been assigned two different meanings; (1) "a statue of Minerva much mutilated," from the effect of time, as *dimidius*, Sat. 8. 4. (2) "Minerva down to the waist," i. e. "a bust of Minerva." Figures of this kind were properly termed *imagines*, and sometimes *thoraces;* by the Greeks τρομαί; while statues of full length were called *statuæ iconicæ*, or *similacres*, ἀγάλματα εἰκονικὰ, or ἰσομέτρητα. The latter interpretation is to be preferred.

220. *Modium*, a definite used for an indefinite quantity.—*Meliora*, &c. "More valuable and more abundant effects [than those he lost] does our Persian gentleman replace [in his new establishment], being the most opulent of those without children, and deservedly held in suspicion as having set fire to his own house."—221. Perhaps Asturius was called Persicus from his oriental origin, and hence also the *Asiatic* presents which were lavished upon him, 218.—*Orborum lautissimus.* Here are *two* reasons for his receiving so many gifts: he was childless, and very wealthy.—*Suspectus.* As persons in our own day have been known to burn their own houses for the purpose of receiving the amount for which it may have been insured, so this Asturius may have destroyed his, knowing that he would be a *gainer* by the donations which eager legacy-hunters would shower upon him.

223. *Avelli*, mid. voice, "tear yourself away from."—*Circensibus*, scil. *ludis*. Comp. 10. 79. The games held in the *Circus* consisted principally of chariot-races.

224. *Sora, Fabrateria, and Frusino*, were cities of Latium, now called Sora, Falvaterra, and Frusilone.—*Paratur*, "is purchased."

225. *Quanti*, &c. "For the same price as you now rent a dark hole of a house [in the city] for one year." Some editions read *paretur* in the preceding line.

226. *Hic*, i. e. In these rustic cities.—*Nec reste movendus*, "and which does not require to be worked by a rope." For a *deep* well a bucket and rope were necessary. *Brevis*, not "shallow," but "just below the surface."

227. *In tenues plantas*, &c. "Is profusely poured over the tender plants, being of easy draught," i. e. as the water is drawn up without trouble.

228. *Vive bidentis amans.* "[There] spend your life, devoted to husbandry, lit. to the rake," i. e. to agricultural pursuits. The *bidens* was *not* a "pitch-fork," but an instrument with two prongs for breaking clods.—*Bidens* is an adjective, the word *raster* being understood. Some translate *bidentis* "sheep" in the present passage, but it is equivalent to δίκελλα.

229. *Unde*, "out of which," scil. garden.—*Pythagoreis.* The followers of Pythagoras, from their belief in the metempsychosis, abstained from animal food, and lived on vegetable diet. Nor were they allowed the use of the latter without limitation; there being some vegetables which they were forbidden to eat; for instance they were told "κυάμων ἀπέχεσθαι," "to abstain from beans," for which precept various reasons have been assigned, but perhaps it was rather dietetic than physical or

moral. Some however maintain that κνάμων should not be rendered "*beans*," but "*eggs*," from which they were to refrain, as containing the seeds of existence.

230. *Est aliquid*, &c. "It is something for a person to have constituted himself the owner of a single lizard in any place of retirement whatsoever."—*Est aliquid*, Gr. ἐστὶ τι.—*Lacertæ*. This word has given great trouble to the commentators. Brittanicus renders it, "of a tiny worm," i. e. of even the smallest or most trifling article. Achaintre understands it to refer to a low cottage or narrow hole such as a lizard might be supposed to lurk in. Farnabius, Grangæus and others, understand it to mean a very small field or garden, where hardly one lizard could conceal itself and run about. Some say that *lacertæ* is here used in the sense of *lacerti*, (or that the latter should be the reading) in which case the meaning would be "as much ground as the arm from the shoulder to the elbow (*lacertus*) would reach over." Bahrdt thus paraphrases, "the master of as much as a strong arm could till." Heinsius feels confident that *lacerti* is the correct reading, and translates it "of a low-priced fish." Schrader agrees with Heinsius. Others are of opinion that the reading should be *latebræ*, or *lacernæ*, the latter of which Valesius explains thus; where a person might be clad with the *lacerna* without restraint, and not be forced to encumber himself with the long *toga* as at Rome. Ruperti is satisfied with none of the above explanations, but is inclined to think that Juvenal wrote *tabernæ*, i. e. *casæ* (as in Horace *tabernas pauperum* et *obscuras*) and that *quocumque* is not for *quovis*, but for *qualicunque*. The simplest explanation is that of Farnabius, with which Dr Johnson agreed, scil. as much ground as one may be likely to find a lizard on—this would not be a great deal in Italy where the lizards abounded: *Lacerta* is the Gr. σαῦρα.

232. *Vigilando*, "by want of sleep."—*Hic*, scil. At Rome.—*Sed illum languorem*, &c. "But even that malady has been engendered by food not properly dressed, and consequently clogging the feverish stomach."—*Imperfectus* is generally translated "indigested;" but that is rather the *consequence* of the food being *imperfectus*, "not cooked enough."

234. *Meritoria*. This word signifies properly "that which is let for hire," and here it does not mean "taverns," ξενοδοχῖα, so much as "bed-chambers," or the *tertia tabulata* mentioned as hired by the poor, 199. For a contrast is presented between the rich and poor, in that the former are enabled to obtain sleep (*magnis opibus dormitur in urbe*), by having houses so large as to contain sleeping-rooms far removed from the noise and bustle of the streets; while the humble abodes of the latter have no such convenience. Besides it is Umbricius who is now speaking, a poor man who had dwelt some time at Rome, and who, it is more than probable, had resided in *private lodgings*, and not *in taverns*. Some think that by *meritoria*, workshops are meant, which by their incessant din preclude sleep; but it is better rendered "hired lodgings," like the Greek μισθώματα.

236. *Caput*, "the origin," "source," "chief cause," τὸ κεφάλαιον.—*Arcto*, from *arcere:* it is more correctly written thus, than *arto*.

237. *Et stantis convicia mandræ*, "and the abuse directed against the standing team."—*Mandra*, μάνδρα, is variously rendered, (1) *spelunca*, (2) *stabulum*, (3) the *cattle* themselves, and "a team," of horses or mules.

238. *Druso*. This is the reading of nearly all the editions; if it be the true one, the poet alludes to the lethargic nature of Tiberius Claudius

Drusus Cæsar; however many commentators not perceiving the humour of connecting Drusus with "seals," have conjectured *somnos urso*, from the well-known somnolency of the Ursine tribe. Thus then the meaning of the sentence is; the noise of curricles and drivers is so great as to waken the drowsiest animals. Grævius proposes *Druso vetulisque maritis*, as *old men* are prone to sleep. Jacobs reads *vitulisve*; but this destroys the humorous effect of the odd combination.

239. *Si vocat*, &c. "Should business summon the man of wealth, the crowd will give way as he will be carried along [in his litter], and he will run over their heads on the shoulders of his stalwart Liburnian slave."—*Super ora.* As the crowd make way they will look up at the great man, and therefore he will be carried "over their faces."—*Liburno.* Liburnia was a province of Illyricum, along the Adriatic. Zara, anciently Jadera, and afterwards Diodora, was once its capital. The Liburnians were an Illyrian tribe, and their country now answers to part of Croatia. They are supposed to have sent forth a part of their number to Italy, and descended as far as Iapygia, dividing into three tribes, the Iapyges, Pencetii, and Calabri. Some make them the most ancient inhabitants of Italy. Liburnian slaves were much employed at Rome as chairmen, &c. from their strong build of frame.

241. *Atque obiter*, Not only does the rich man arrive at his destination much sooner than the poor pedestrian, but he can even enjoy himself as he pleases, and lose no time.—*Obiter*, "on the way;" or, as the Greeks say ἐν παροδῷ. παρόδιος, ἐν παρόδῳ, i. e. as our phrase is, "by the way."

242. *Namque facit*, &c. "For the sedan with its closed lattice provokes sleep." *Lecticæ* were sedans or litters, in which the person carried was in a recumbent posture; they were carried by slaves called *lecticarii*, and were used in the earliest times only for travelling in; for invalids (Livy); and also for carrying out the dead (Nepos). In later times they were used in the city by way of luxury or convenience, and had curtains to protect them from the dust and sunshine, and that the persons carried in them might not be seen by passers by. They were frequently constructed so as to hold more persons than one.—*Fenestra.* This word (from φαίνω) signifies properly any opening in the wall whereby light and air may be admitted to a building; hence "a window." The ancients used a kind of transparent stone (*lapis specularis*) instead of our glass. Glass windows (*vitreæ*) were not brought into use until the fourth century.

243. *Ante*, scil. *nos.*—*Tamen*, "Notwithstanding" that he reads or sleeps on the way.—*Properantibus*, "though we make all the haste we can."

244. *Unda prior*, "the surging mass of people in front," κῦμα πρόσθιον. This denotes the crowd of retainers who escort their patron, and go "before" his *lectica;* to which is opposed the *populus qui sequitur*, i. e. "who are in the wake [of the sedan]."—*Agmine*, "moving crowd."

245. *Assere*, "sedan-pole," the pole by which the litter was supported.

246. *At hic tignum capiti incutit*, "while one knocks a beam against my head, another a kilderkin." Some read *lignum* for *tignum.*—*Metreta.* This was a vessel which held ten *congii*, and is the same as *cadus*, which is the name of a *vessel*, not of a *measure.*

247. *Pinguia*, "incrusted," "all bespattered." *Lūtum* is "mire," *lūtum*, "an herb which yields a yellow dye."—*Plantâ mox undique*, "anon I am trampled upon on all sides by the foot of a grenadier, and

his hobnails are driven into my toe." The soldier's *caliga* was wont to be stuck full of *clavi*, or large nails with the points projecting outwards, in order to render their footing more firm, whence the latter were called *caligares*.

249. The poet now gives a description of another kind of crowd that incommodes the poor in the streets.—"*Quanto celebretur sportula fumo?*" "with how great smoke the sportula is attended," i. e. how many persons are zealously soliciting the sportula, as you may see by the smoke. The Roman nobles anciently were wont to invite their retainers to supper, who usually attended them from the *forum*. Under the emperors this custom was abolished, and a little basket of meat was given to each to carry home. Nero ordered a small sum of money to be distributed instead of meat, and Domitian brought back the former practice. Perhaps it was subsequently left optional; for we find elsewhere in Juvenal that money was again distributed, The sum was 100 *quadrantes;* that is about 20*d*. In the *present* passage, not the *money*, but the *supper* is meant. The word is derived from σπυρὶς, "a little basket," or from *spartum*, "Spanish broom," of which, according to some, the basket was composed. It is equivalent here to the Greek δεῖπνον ἐν σπυρίδι.

250. *Culina*. Facciolati says this word here means "his dinner," but there is no necessity for taking it in a different sense from its usual one, namely "kitchen." It was a larger kind of chafing-dish, divided into two cells, in the uppermost of which they put the meat, and in the lower, fire, to keep it warm. Perhaps it is derived from κόλον "food," qu. *colina*, or from *coquo*, qu. *coquina*.—The *centum convivæ* mentioned in this line are the rich clients who are returning to their homes after having received the sportula; and by saying that each has his own kitchen following him, the poet means that his slave is behind him carrying it upon his head.

251. *Corbulo*, i. e. one so strong as Corbulo. Some say that the allusion is to an athlete of that age; others to Domitius Corbulo, a valiant and powerfully-made general under Claudius and Nero.

252. *Recto vertice*, "with head erect and steady," scil. lest the gravy should be spilt. Probably *quot* for *quas* should be adopted from respectable editions of our author published in the fifteenth and sixteenth century. We must render *quas* here, "as," or, "as those which."

253. *Et cursu ventilat ignem*, "and fans the fire by his rapid motion," i. e. the fire which was in the lower division of the *culina*.

254. *Tunicæ sartæ*, namely the coats of the poor pedestrians "are torn in the press of the crowd." We are now told of another peril which the poor man, in his progress through the streets, has to encounter. Such was the danger resulting to passengers from the long beams which were conveyed through the city on waggons, that a law had been passed to the effect that waggons thus loaded (unless for the construction of sacred buildings, &c.) should not pass through the streets after sunrise, or before the tenth hour (4 P. M.) when the Romans would be at dinner. Mettarius was the first who discovered a fragment of this old law, in the year 1738. It is evident from Umbricius' complaints that this enactment was forgotten in Juvenal's time, or perhaps this whole passage is an indirect satire against the Emperor's mania for building; in that case it is probable that the Emperor's waggons were excluded from the restriction imposed by the law.—*Coruscat*, "vibrates," "sways to and fro."

255. *Sarraco*, "on a waggon," Greek ἁμαξᾷ. The etymology of this

word is uncertain ; some deduce it from σώρακος, which was a vessel in which the instruments of actors were put ; but the meanings are different, and *sarrācum* has its penult long, while that of the Greek word is short. As to the orthography of the word in the text, we find it variously written *soracum*, *saracum*, *sarracum*, and *serracum*. *Soracum* is met with in Plautus, but with the penult. short ; therefore they seem to be different words.—*Sarracum*, a kind of common cart, or waggon, which was used by the country people of Italy, for conveying the produce of their fields, trees, and the like.—Its name, as well as the fact that it was used by several barbarous nations, show that it was introduced from them into Italy. Capitolinus (*Anton. Philosoph.* 13.) states that during a plague at Rome the mortality was so great, that it was found necessary to carry the dead bodies out of the city upon *sarraca*. Several barbarous nations used these waggons also in war, and placed them around their camps as a fortification. Juvenal has satirically used the word to denote the constellation usually called the *Plaustrum*, "Charles' Wain," in Sat. v. 22.

256. *Altæ*, "being raised on high," scil. the *abies* and the *pinus*.

257. *Nam si*, &c. "For should the waggon have fallen, which carries large blocks of Ligurian marble, and have tumbled the overthrown mass upon the moving crowds, what remains of their carcasses."—*Ligustica saxa*, marble, which was obtained in abundance throughout the entire track of the maritime Alps, and the shore of Liguria, especially at Luna, a city of Etruria, which lay near Liguria.

258. *Axis*, put by synecdoche for the entire vehicle.

259. *Ossa*, from the Greek ὀστέον, ὀστοῦν, whence *ossum*, and by contraction *os*.

260. *Obtritum*, "crushed to atoms."—*Perit—more animæ*, "vanishes like the spirit," *perit* "is lost [to view]."

261. *Domus*, &c. Juvenal here supposes the slave, who carried the dole, to be killed by the fallen cart ; while his fellow-slaves, ignorant of the catastrophe, and awaiting his return, prepare supper and the bath for their master, who had gone with the slave for the dole.—*Domus*, "the domestics." *Secura*, "unapprehensive."

262. *Et buccâ*, &c. "and are fanning with their mouths a little fire, and are clattering with the well-oiled scrapers."

263. *Striglibus*. The *strigilis* or striglis was an instrument which was employed, after bathing, to *scrape* off (*destringere*) the oil and sweat from the body, Greek ξύστρα, or ξυστρίς. Some read *strīgilibŭs*, a proceleusmatic ; for the first syllable is short in Persius 5. 126, Hor. Sat. 2. 7. 110. —*Sonat*. This word is appropriate here, for the *strigiles* were made of gold, or silver, or brass, though the more wealthy used in their stead purple sponges.—The *strigiles* were "oiled" to prevent them from hurting the skin.—*Gutto*, "oil-flask," from *gutta* "a drop," because having a narrow neck the oil was dropped *guttatim* out of it on the body : *guttus* is λήκυθος, μυροθήκιον.

264. *Pueros*, i. e. *servos*.—*Ille*, the *servus*, [see note on 261] Rup. ; but it is far preferable to make the word refer to "the master" of the family who was out with the slave, and had, together with the latter, been killed by the falling waggon. In fact nothing can be more in accordance with classical usage than such an explanation of *ille*, Greek ἐκεῖνος. *Ipse*, αὐτὸς, was likewise often thus used.

265. *Sedet*, because he has to wait a hundred years, he seats himself on the bank of the Styx or *Acheron*.—*Tetrumque*, &c. "and being a late arrival he shudders at the grim ferryman, neither is he possessed

of the hope, poor wretch, of [being allowed to enter] the boat that belongs to that mud-eddying stream, nor has he the obolus in his mouth to present." *Tetrum porthmea, στυγνὸν πορθμῆα*, Theocrit. *Porthmea* is the Greek accusative for *Porthmeum:* compare with this passage Virg. Æn. 6. 299. *Portitor horrendus terribili squalore Charon;* and *turbidus cæno gurges* 294.—*Gurges* is by some derived from *gyro ago*, "to drive in a circle," by others from *γοργὸς*, "impetuous."

267. *Nec habet.* The *chief* reason for the dead being detained on the bank, according to the views of the ancients, was their not having been interred in the earth; but Juvenal passes this over, and humorously ascribes the detention of the unfortunate man alluded to, to the fact of his being so crushed by the prostrate vehicle as *to have no mouth to receive* the fare for the boat.—*Porrigat*, scil. to Charon.—*Trientem*, the *triens* was properly "the third of an *As*," here it is used for *obolus*. It was customary for the Greeks and Romans to put an obolus into the mouth of a dead friend, as a fare for Charon, *ναῦλον*, or *ναῦλος*; *τὰ πορθμεῖα*, Luc.

268. *Respice*, &c. After we have received an account of the *diurnal* perils of the city, we now are greeted with the sight of some of the *nocturnal.*—*Respice* "reflect upon," "take a look at."

269. *Quod spatium tectis sublimibus*, "How great is the height [from] those lofty roofs [to the ground]." Augustus forbade that houses in the city should be built to a greater height than seven stories, each ten feet.

270. *Curta*, "broken," "mutilated."—*Testa*, Greek *ὄστρακον*, potsherds.

271. *Quanto pereussum*, &c. "With what force they indent and injure the flinty pavements which they strike [in their fall.]"

272. *Possis ignavus haberi*, "you may well be considered remiss," *ῥᾳθύμος*.

273. *Improvidus*, "thoughtless respecting," "unheedful of."

274. *Adeo tot*, "so true it is that there are so many," &c.—*Fata*, "deadly perils," chances of death.

275. *Vigiles*, i. e. where the inmates are not gone to bed. Comp. *vigiles lucernæ*, Hor.

276. *Feras*, "you should carry with you."—*Optes. Optare* is "to *express* a wish," *εὔχεσθαι*: *cupere*, "to entertain a wish in the mind," *ἐπιθυμεῖσθαι*.

277. *Defundam*, i. e. "to pour out" *the contents* of the vessels, instead of throwing out the vessels themselves.—*Pelvis*, from *pedes lavo*, "a broad deep pan or crock."

278. *Ebrius*, &c. Umbricius now describes another peril which the poor have to encounter by night. Young men after their nightly carousals, "quarrelsome and drunken," used to go about the streets with torches, and sometimes break open a friend's or mistress' door; when they would meet any poor or defenceless man also, they used to treat him with great violence. Perhaps there is an especial allusion to the conduct of Nero and Otho. This going through the streets in noisy revelry the Latins expressed by *comissari*, and the Greeks by *κωμάζειν*.—PETULANS, contains especially the notion of *wantonness;* PROCAX, of *boldness* and *importunity;* PROTERVUS (*ἀσελγής*), of *insolent* and *overbearing* conduct: LASCIVUS, of *lasciviousness.—Cecidit*, "floored."

279. *Dat pœnas.* PŒNA is properly punishment imposed by way of reparation; NOXA, as the pain felt by punishment suffered; SUPPLICIUM, especially, capital punishment, and hard punishment; MULTA, pecuniary

punishment, a fine; CASTIGATIO, "chastisement," especially, with a view to correction; ANIMADVERSIO, "reprehension," "censure."—*Noctem patitur*, &c. "suffers such another night as Achilles, while he mourned his friend, Patroclus." Ἄλλοτ' ἐπὶ πλευρὰς κατακείμενος, ἄλλοτε δ' αὖτε Ὕπτιος, ἄλλοτε δὲ πρηνής, τότε δ' ὀρθὸς ἀναστάς, Hom. Il. ω, 10. 11. *Lugere* from λύζειν

281. *Ergo non aliter poterit dormire?* A question on the part of Juvenal to which Umbricius replies *quibusdam*, &c. According to Achaintre they are the words of Umbricius who asks the question and answers it himself. However Heinecke thinks the line spurious. Most editions have no interrogation; the passage then is an inference of Umbricius, "the reason is because they can no otherwise obtain repose."

282. *Rixa*, "a row."—*Sed quamvis*, &c. "yet however daring in consequence of his [youthful] years, and heated with wine," Virg. Æn. 11. 512. No matter how drunk he is, he takes care to commit no outrage on the wealthy or powerful individual, but only on the poor and the feeble.—*Cavet*, "he steers clear of him, &c."

283. *Læna*, χλαῖνα. A short open mantle, worn in winter, like the *synthesis* in summer; (it was thrown over the *toga*) hence, probably, these outrages were more common in the long winter nights.

285. *Multum*, &c. "A number of flambeaux and a bronze candelabrum," which were used by the rich exclusively.

286. *Me*. Me, the poor man, he holds in contempt.—*Deducere*, παραπέμπειν, "to escort."—*Breve lumen*, "whose glimmering twinkle."

287. *Cujus*, &c. "the wick of which I part and trim," a graphic description of the careful thriftiness of the poor man.—*Dispenso*, lest it should burn too fast or go out.

288. *Miseræ*, &c. "Just listen now to the prelude of one of these unhappy quarrels, if that can be called a quarrel where you strike, and I only am beaten;" that is, where the fight is all on one side: for *rixa* is properly applied only where there is *an interchange* either of angry words or blows.—*Vapulo*, "I must bear the blows,"—this is one of that small class of verbs called neuter-passive, the others are *veneo*, *liceo*, *exulo*, and *fio*.—*Prœmium* is properly; 1st, a prelude of harp-players," from πρὸ, *ante*, and οἶμη or οἶμος, *moduli canticorum*; 2d, the *exordium* of orators; 3d, "the commencement" of anything.

290. *Stat*, &c. He now picks a quarrel.—*Contra* "facing you," ἀντίον.—*Stari* is impersonal with *a te* understood.

291. *Quum te*, &c. "When a mad-headed fellow, and one, too, who is stronger than yourself compels you?"

292. *Cujus aceto*, &c. "With whose sour wine, with whose beans are you bloated?" or, "Is your paunch swollen?"—*Acctum* ὄξος. see note on 10, 153.—The *Conchis* was a bean usually boiled in the shell, and is opposed to *faba frcsa*, a bruised bean.—*Tumes;* for the *conchis*, which was used only by the poor, was a very filling kind of food.

293. *Sectile porrum*, "shredded leeks." There were two kinds of leek; the *sectile* and the *capitatum*. The former was the coarser.

294. *Sutor* is used here in the sense of "low-fellow."—*Vervex*, qu. φίρβηξ, from φίρβω.—*Comedit*, "clubbed with you."

296. *Ede*, "tell me." *Consistas*, "station yourself," scil. to beg,—*in quâ*, &c. "In what beggar's stall" or "In what Jewish oratory am I to seek you." The προσευχαὶ were Jewish houses of prayer, built generally by a river or sea-side, and without the walls of a town. By these words, therefore, he insinuates that the poor man was both a beggar,

and a vagabond Jew. The commentators are by no means agreed as to the sense in which Juvenal has used *proseucha* here. Lubinus and Prateus think that *any place* is meant where the mendicants used to resort, *προσευχόμενοι*, asking alms, whether it were a bridge, or tavern, &c. Turnebus thinks that beggars, not having a home, used to go to the *proseuchæ* and lie there. Henninius imagines the sense to be, "Are you one of those vile Jews who, leaving their *proseuchæ*, come into the city to beg?" But Manso says that verses 13 seqq. and the Scholiast on Sat. 4. 117. at once remove the difficulty; for from these we learn that the Jews lived, and had their *proseuchæ*, outside the city, especially in the vale of Egeria, before the Capene gate, and that they gave great annoyance by their begging, to passengers both there and in the Appian road which was near. This latter view appears correct.

297. *Si* for *sive*, "whether;" Schrader conjectures *seu*, but the emendation is unnecessary.

298. *Pariter*, "alike," i. e. whether you answer or not, *ἰμοίως*.—*Vadimonia deinde faciunt*, "Then, quite enraged (i. e. as if they were aggrieved) they institute a prosecution against you;" lit. "they cause recognisances" to be entered into on your part; i. e. bind you to keep the peace." *Vadimonium*, (from *vas*) is properly "a promise to appear in a court of justice, secured by bail."

300. *Pulsatus*, &c. "After being soundly beaten he has to beg pardon (*veniam* understood), and after being pommelled with the fist, he has suppliantly to entreat that he may be permitted to return from the place with a few of his teeth left."—*Pulsatūs*, assaulted."

302. *Nec tamen*, &c. We are now told of the perils from robbers. —*Nec metuas*, "Nor are you to fear."—*Qui spoliet te*, "to rob you."

303. *Clausis domibus*, &c. "When the houses have been shut up, and the shops are done with business for the day, with every shutter well secured by chains," or more lit. "when, in all directions, every shutter of the shop secured with chains, being made fast, has become silent;" but *compago tabernæ* is for *taberna*. Nero, according to Suetonius, was guilty of frequent acts of burglary.

305. *Subitus*, &c. "The active bandit does your business, *ἐργαζῖται*," or *subitus* for *subito*. The meaning of this is, that when the banditti were dislodged from their retreats in other parts of Italy, they used to flock to Rome; and it is of the dangers of the city, be it remembered, that Umbricius speaks.—The verb *agere* embraces the actions of mind and body. *πράττειν*; *facere*, of the body only, *ποιεῖν*.

307. *Pomtinæ paludes*, (or *Pontinæ*) was a marshy tract of country in the territory of the Volsci, deriving its appellation from the town of Suessa Pometia (qu. Pometina contracted into Pomtina) in whose vicinity it was situate. They are now called *Paludi Pontine*. These fens are occasioned by the quantity of water carried into the plain by numberless streams which spring from the foot of the adjacent mountains, and for want of a sufficient declivity, creep sluggishly over the level space, and sometimes stagnate in pools, or lose themselves in the sands. Two rivers principally contributed to the formation of these marshes, the Ufens, (Uffente) and the Nymphæus (Ninfo). The flat and swampy tract spread to the foot of the Volscian mountains, and covered an extent of eight miles in breadth, and thirty in length, with mud and infectious matter. Appius Claudius, A. U. 446, when employed in carrying his celebrated road through these marshes, made the first attempt to drain them. Cornelius Cethegus, in A. U. 500, drained them more completely. Julius Cæsar is said to have intended to divert the course of the Tiber

from Ostia, and carry it through the marshes to Terracina, but the plan perished with him, and gave way to the more moderate, but practicable one of Augustus, who endeavoured to carry off the superfluous waters by opening a canal all along the Via Appia, from Forum Appii to the grove of Feronia. This canal still remains, *cavata*. The marshes were neglected after the time of Augustus, until the reigns of Nerva and Trajan, the latter of whom drained the country from Treponti and Terracina, and restored the Appian way, which the neglect of the marshes in the previous reigns had rendered nearly impassable. During the convulsion of the following centuries, the marshes were again overflowed, until again drained in the reign of Theodoric. They were never, however, completely exhausted of their water until the pontificate of Pius 6th; though many preceding Popes had made the experiment. During the French invasion, however, the precautions necessary to keep open the two canals of communication were neglected, and the waters began again to stagnate. These marshes, therefore, are again formidable at the present day, and, though contracted in their limits, still corrupt the atmosphere for many miles around.—"The Gallinarian forest" was in the same neighbourhood.

308. *Sic*, "in such shoals."—*Huc*, to Rome.—*Vivaria*, "preserves," "vivaries." They come to Rome as though to vivaries, for they will get abundance of prey there.

309. *Graves—catenæ*, chains are forged in every furnace, but such is the number of robbers that there are not chains enough for them.—*Incus*, ἄκμων.—*Graves* "massive."

310. *Maximus*, &c. "The greatest quantity of iron is taken up in making chains, so that you may well have fears lest a ploughshare be wanting, lest mattocks and hoes should fail."—*Sarculum, a sarriendo*, Varro, (*σκαλίς. σκαλιστήριον,*) "a hoe," chiefly used in weeding gardens, corn fields and vineyards. It was sometimes used to cover the seed when sown, and in mountainous countries served instead of a plough.—*Modus*, *μίτρον*,—understand *consumitur*.

311. *Marra*. This word still exists in Italian, French, and Spanish. Hesychius also gives *μάρρον*.—*Sarculum*, qu. *sarriculum*, from *sarrio*, "to hoe."

312. *Proavorum atavos*, "our earliest progenitors," "our far remote ancestors." The order of ascent is *pater, avus, proavus, abavus, atavus*, and *tritavus,—dicas*, "well mayest thou pronounce."

313. *Tribunis*. The military tribunes with consular power, i. e. who had the same power and dignity as the consuls, were for the first time chosen instead of consuls, A. U. C. 310. The people desired that the consuls should be elected from their body. The patricians and senate were opposed to this, and would not allow the consulate to be contaminated by the ignoble (plebeii); but when they perceived that they could not hinder the proposal from being passed eventually, they contrived that instead of consuls there should be chosen *Tribuni militum consulari potestate*, the number of whom was not fixed; there were sometimes three, sometimes four, sometimes six. The year 388 was the last of *Tribuni mil. cons. potes.* for in 389 consuls were again elected; one, of the name of Sextius, being from the people. After this the consulate remained established. The origin of the *Tribuni plebis*, "tribunes of the commons," was as follows. When the commons were oppressed by debt, and were maltreated by their creditors, and received no protection from the senate, in the year of the city 261 they removed from Rome to the hill called *Mons sacer*, and did not return until the senate granted them

magistrates peculiar to themselves, to be elected from their own body, who should have power to protect them from the oppression of the senate and their creditors. These were the *tribuni plebis*. At first there were two of them; in the year 283, five; although from the very first, the two tribunes chose three colleagues; in the year 297, ten; and at this number they remained.

314. *Carcere.* This prison was built by Ancus Marcius, in the middle of the city, nigh the forum. Servius Tullius added a dungeon, called from him *Robur Tullianum.* Appius Claudius, the decemvir, built the next prison.—*Uno carcere,* "with a single prison."

315. *Poteram subnectere,* "I could subjoin."—*Causas,* scil. for quitting the city.

316. *Jumenta,* ὑποζύγια, quasi *juvamenta* from *juvo,*—the mules, which had now advanced to a distance on the road, warned Umbricius to be moving.—*Eundum est,* "I must be gone."

317. *Nam mihi,* &c. "For this long time the muleteer is giving me a hint by smacking his whip."

318. *Et, quoties te,* &c. "And as oft as Rome will restore you to your native Aquinum, as you hasten [thither] to recruit yourself, tear me also from Cumæ to Helvine Ceres and your Diana."—Aquinum was the native place of Juvenal,—vid. his life.

320. *Helvinam,* a word of doubtful origin. Some think that Ceres was thus named from *cluo,* "to wash off," as those who were about to be initiated in her sacred rites had to be *washed;* others from the *yellow* (*helvus*) colour of the ears of corn; others from a fountain near Aquinum, called "*Helvine.*" The old scholiast explains the origin of the name thus; "because," he says, "at Aquinum they worship the same goddesses as they do among the Gauls;" he therefore seems to think that the word is from *Helvii,* a people of Gaul. Of these, the second is to be preferred, for *helvus* is the same as *felvus,* i. e. *fulvus,* identical with *flavus,* and *flava* is the usual epithet of Ceres.

320. *Satirarum,* &c. "Armed I shall come into your cool plains, as an assistant to your satires, unless they are ashamed "of my poor aid." —*Gelidos,* on account of the hills, woods, and streams about Aquinum; In Campania, on the contrary, the air was much warmer.—322. *Caligatus,* lit. "wearing the *caliga,* or military boot." Here it probably means, "as a soldier," "as a keen enemy of vice."

NOTES ON SATIRE X.

Argument.

The subject of this inimitable Satire is the Vanity of Human Wishes. Such is the absurdity of mankind in this respect, that we can wonder neither at the laughter of Democritus, nor at the tears of Heraclitus, 28—55.

The Poet takes his stand on the great theatre of the world, and summons before him the illustrious characters of all ages:—Cassius, Longinus, and Seneca, 16; Sejanus, 63; the members of the first Triumvirate, 108; Demosthenes and Cicero, 114; Hannibal, 147; Alexander, 168; Xerxes, 179; Nestor, 246; Peleus, 256; Laertes, 257; Priam, 258; Hecuba, 271; Mithridates, 273; Crœsus, 274; Marius, 276;

Pompey, 283; Lucretia, 293; Virginia, 294; Hippolytus and Bellerophon, 325; and Caius Silius, 330.

As they appear in succession, he shows, from the principal events of their lives, in how small a degree happiness can be promoted by the attainment of what our indistinct and bounded views represent as the most perfect of earthly blessings, 1—11.

Of these he instances, Wealth, 12—27; Power, 56—113; Eloquence, 114—132; Military Glory, 133—187; Longevity, 188—288; and Personal Accomplishments, 289—345; all of which have, as he observes, proved dangerous or destructive to their respective possessors.

Hence, he argues the wisdom of acquiescing in the dispensations of Heaven; and concludes with a form of prayer, in which he points out, with great force and beauty, the objects for which a rational being may presume to approach the Almighty, 346—366.

Juvenal probably had the second Alcibiades of Plato, and the second Satire of Persius, in his thought; he has taken nothing from them, however, but the general idea. The filling up is entirely his own, and it is done with a boldness of imagery, and with an awful and impressive sublimity of style and manner, of which it would perhaps be difficult to find another example in any composition merely human.—Gifford, Ruperti.

The same subject has been handled by Lucian, (Icarom. p. 205. and Navig. *s.* Vota p. 491. t. ii. ed. Græv.) Aristotle and other Greeks, (*περὶ εὐχῆς.*) Xenophon; (Mem. l. iii. l.) V. Maximus, vii. ii. *ext.* l. (Rup.) Epictetus, (Enchirid.), and by Dr Johnson in his celebrated imitation, "The Vanity of Human Wishes."

Bishop Burnet recommends this Satire (together with Persius) to the serious perusal and practice of the divines in his diocese, as the source of best commonplaces for their sermons; as the store-house and magazine of moral virtues, whence they may draw out, as they have occasion, all manner of assistance for the accomplishment of a virtuous life.—Madan.

The Poet declares, in the commencement of this Satire, the origin and source of human wishes generally; namely, the mistaken views which men take of true blessings.

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1. *Omnibus in terris,* &c. "In all the lands which extend from Gades even to the East and the Ganges, but few (having the mist of prejudice removed) can distinguish things of real advantage, from those that are essentially the contrary."

1. *Gadibus, i. e.* the extreme west. *Gades* (—*ium*), or *Gadis* (*is*), Greek Γάδειρα, now called Cadiri, a flourishing commercial city of Spain, at the mouth of one of the arms of the *Bætis.* It was founded by a Phœnician colony about 1500 B.C.; but others say that it is coeval with Utica, which was founded 287 years before Carthage. Its name in Phœnician was *Gaddir,* and signified "a hedge," or "limit," as it was thought that here were the western limits of the world. Hercules, surnamed *Gaditanus,* had there a celebrated temple. Silius Italicus calls Gades "*hominum finis,*" l. 141. Gades came into the power of the Carthaginians in the first Punic war, and in the second surrendered itself voluntarily to the Romans. From Julius Cæsar it received the name and privileges of a Roman colony; and in a later age it was styled *Augusta Julia Gaditana.*

2. *Auroram.* This word is here, like the Greek ἠώς, employed merely to signify "the farthest East." It is by some derived from *aurea hora,*

"the golden hour."—*Gangen.* The river Ganges is the largest in India. It is called in the language of Hindostan, *Padda*, also Burra Gonga, "the Great River," or *Gonga*, "the river," by way of eminence; and hence the European name of the river is derived. *Padda* (the Sanscrit name), signifies "foot," because the Brahmins in their fabulous legends make the river to flow from the foot of *Beschan*, who is the same with *Vischnou*, or the preserving deity. This great stream has its rise in the vast mountains of Thibet. Its source has been found to issue in a small stream, under the name of Bhagirathi, from under a mass of perpetual snow, accumulated on the southern side of the Himmalaiah mountains. In the British courts of justice in India, the water of the Ganges is used for swearing Hindoos, as the *Koran* is for the Mahometans, and the *gospel* for Christians. The length of the river is 1500 miles.

3. *Vera bona*, &c. The *multùm diversa* to *vera bona* are *imaginary* blessings.

4. *Nebulâ*, so ἀχλύς also is used, and we meet in the same meaning *nubes, nubila, tenebræ, caligo mentis*, &c.—*Quid enim*, &c. "For what, with good reason, are we to fear [as an evil], or desire [as a good]?"

5. *Quid tam dextro*, &c. "What wish do you form on such good grounds, that," &c. lit. "on so propitious a footing;" *quid concipis* is *quid (voti) concipis;* but who, says Ruperti, ever said *dextro pede concipere votum?* although the phrases, *dextro et sinistro pede ire, proficisci, venire*, &c., are correct.—*Dignoscere*, διαγιγνώσκειν. The line certainly is faulty.

7. *Evertere*, &c. "The gods have overthrown entire families, by yielding to the wishes of the very persons who composed them;" as in the case of Neptune, who granted the fulfilment of Theseus' vows concerning Hippolytus. For *optantibus*, some editions erroneously have *operantibus*, i. e. "sacrificing," scil. ipsis.

8. *Faciles;* this word is applied properly to wax and potter's clay, which can be moulded with ease into any shape; hence it is figuratively applied to a deity or to a person who can be easily prevailed on to do anything, εὐκίνητος, "compliant," "indulging," "yielding;" hence *difficiles*, to which it is opposed, means "inflexible," "inexorable," ἀρρεπεῖς, δύσκολος, χαλεπὸς, δυσχερής. The old scholiast thinks that the gods are here termed *faciles* satirically, as being easily induced to inflict calamities, or because they listen to foolish prayers.—*Nocitura*, &c. "In time of peace, in time of war, things are prayed for, which are pregnant with future injury." Juvenal now proceeds to illustrate the truth of this by examples, which teach us that those objects which are commonly considered of the highest advantage, are often converted into the instruments of our destruction.—*Togâ*, as the *toga* was worn in time of tranquillity, hence it comes to signify "peace;" Comp. Livy, 3. 10. "dum domi, dum *togati* sint." The *sagum* which was worn in time of hostility is also employed to denote "war" itself.

9. *Torrens dicendi*, &c. "An impetuous flow of language," "fluency of speech."—*Multis; ex. gr.* Demosthenes, Cicero, &c.

10. *Facundia*, (from *fari*) strictly refers to "grace and facility" in speaking; *eloquentia* includes these, and also all the other requisites for persuasion.—*Viribus*, "physical powers."—*Ille*, "that famous man," scil. Milo, an athlete of Crotona in Magna Græcia, who was celebrated for his strength. He was seven times crowned at the Pythian games, and six at the Olympic. In his old age he attempted to pull up a tree and break it; he partly effected it, but his strength being gradually ex-

hausted, the tree, when half cleft, reunited, and, his hands remained enclosed in the body of the tree. He was alone, and being unable to disentangle himself, was eaten up by the wild beasts of the place; about 500, B.C.

11. *Admirandisque lacertis,* "and in his arms of astonishing strength."

12. *Sed plures,* &c. "But wealth, amassed with overweening solicitude, puts more to death [scil. than eloquence or bodily powers], and so does an income which exceeds all inheritances, by as much as the whale of the British sea exceeds the dolphin in its dimensions."—13. *Strangulat, i. e.* either is the cause of death to its possessor by despots and robbers, or "tortures," scil. by the "anxiety" with which they guard it; or, perhaps "chokes," with reference to Midas.—14. *Balæna;* small whales sometimes penetrated into the Mediterranean; but Pliny informs us that the largest were found in the Indian ocean. In the construction of this sentence, *tanto* is to be supplied after *exsuperans.*

15. *Temporibus diris,* "in this reign of terror," scil. when Nero used to plunder the rich.

16. *Longinus,* &c. "An entire cohort surrounded Longinus, and the extensive gardens of the over-wealthy Seneca, and beset the august mansion of the Laterani."—*Longinum.* Burman, on Propert. 1. 1. 24. says, "the ancients like to employ one verb, though they make mention of two things which are distinct and different; and to leave out the other verb, which is to be supplied from the sense; thus in Juvenal 10, 16. the construction is *Longinum* mori coegit, *et Senecæ hortos clausit;*" on which Ruperti makes the following remarks: "I am indeed perfectly aware that often the Greek and Roman writers join one verb to two or more members, although its full signification can be referred only to one member, but then from that verb a kindred meaning, and *not* an essentially different and dissimilar one, is to be taken and transferred [to the other member or members]." Otherwise *Longinum* is put for *Longini domum.* Ruperti conjectures the proper reading to be *Longini ct.—Senecæ hortos clausit.* The Longinus here mentioned was Caius Cassius Longinus, a famous lawyer, and governor of Syria, banished by Nero, but recalled by Vespasian. There was another C. Cassius Longinus whom Nero put to death.—*Senecæ.* Lucius Annæus Seneca was born about B.C. 6, and was early distinguished by his extraordinary talents. The life of this singular man has been the subject of much conflicting testimony; most critics maintaining that he was a man of great integrity, while others assert, with at least equal firmness, that he was a most abandoned character. Among the latter class of critics is Gifford, who, in the notes to his translation of Juvenal, has spoken of Seneca with a virulence altogether peculiar. Without entering into a discussion upon this point, we may observe in the words of Anthon, that "a candid judge, who considers the virtuous sentiments with which his writings abound, the temperate and abstemious life which he led in the midst of a luxurious court, and the fortitude with which he met his fate, will not hastily pronounce him to be guilty of adultery on the evidence of the infamous Messalina, or conclude his wealth to have been the reward of a servile compliance with the base passions of his prince." Even "Seneca's tragedies," which we hear spoken of so contemptuously as compositions, are by the best judges not attributed to him, but to writers in the reign of Trajan.—17. *Clausit.* Adopting Ruperti's opinion respecting the sentence before us, we must have recourse to the figure zeugma in this verb,—thus, when taken

with *Longinum* it signifies "made a prisoner of," and with *hortos* "surrounded," or "occupied," "filled."—*Lateranorum. Plautus Lateranus,* a Roman Consul elect, A.D. 65. had an intrigue with Messalina, and was put to death for conspiracy against Nero. His house was situated on Mount Cælius, and on its site a church called *St John of Lateran* was built, now the principal see of the popedom.—18. *Cohors.* There were ten cohorts in a legion, each of which (in Cicero's time consisted of 120 men, all infantry); four maniples in a cohort, viz. one of the Velites, one of the Hastati, one of the Principes (120 men in each), and one of the Triarii (sixty men).

18. *Rarus,* "seldom," for *raro.*—The "garrets," of the poor are safe from the visits of tyrants' emissaries,—their obscurity defends them,—see 3. 199.

19. *Pauca,* &c. "Though thou wert carrying but a few little vessels of plain," or "unembossed silver, when going a journey by night, yet thou wilt have to dread the sword and pike of the bandit, and wilt start with alarm at the shaking of a reed by moonlight." The student should observe the emphatic use of the words *pauca vascula puri;* as if the poet said, no matter how inconsiderable the property be, which is on your person, it will endanger your life at the hands of robbers, who are attracted by even the most trifling booty. This is a continuation of the poet's argument whereby he endeavours to convince us that we should not wish for wealth, as being one of the *nocitura,* vid. 6.

19. *Pauca licet,* &c. *Paucus* is from *παῦρος,* qu. *pauricus,* or from *paulus,* qu. *paulicus.—Puri,* silver that was "plain," was not so costly as that which was embossed. The word *purus* can be applied both to solids and fluids, and is opposed to *contaminatus: mundus* "clean," opposed to *sordidus,* is used only of solids; *merus* "pure," opposed to *mixtus,* of fluids only.—21. *Lunam,* this word is formed by aphærĕsis from *σελήνη.*

22. *Vacuus,* "poor."—*Cantabit coram latrone,* because he has nothing to lose.

23. *Prima fere vota,* &c. "In general our first prayers, with which, also, all the temples are best acquainted, are for wealth; are that our influential means increase, that our money-chest be the largest in the entire forum.—*Opes* are more than *divitiæ,* implying some degree of power.—25. *Nostra sit arca foro.* The Senators and other persons of property had, for security's sake, strong boxes in the forum of Trajan, and that of Mars, in which they deposited their money for safety. Hence the place itself was called *Opes.* At length thieves got into the temple of Mars, and the rich then began to deposit their money in the temple of Castor. Plathner says that in this passage the poet alludes to the traffic in money which was carried on in the forum by money lenders.—*Aconita* (*ἀκόνιτον*) "wolf's-bane," or "monk's-hood," put here for "poisons" generally.

24. *Divitiæ,* &c. Jacobs reads *Divitiæ, et crescant ut opes,* and thinks that the prayers of two classes are indicated; the poor, to obtain divitiæ; the rich, that their great resources may increase.

26. *Fictilibus,* "out of earthen-ware," of which the vessels of the poor were made. The meaning of ll. 25—27 is, that it is the rich only who have to fear death by poison, as the poor have nothing to attract the avaricious to destroy them.—*Illa,* scil. *aconita.—Pocula gemmāta* "gem-set cups," *λιθοκόλλητα ἱκπώματα,* Lucian.

27. *Et lato,* &c. "And when the Setine wine will sparkle in thy broad, golden goblet."—*Setinum,* so called from *Setia,* a town of La-

tium, above the Pontine Marshes. Augustus preferred this wine to all others.—*Ardebit*, may be perhaps better rendered "will glow," alluding to its heat and strength.

28. *Jamne igitur laudas*, &c. There are two methods of rendering this sentence, (1) "Dost thou, now, approve of," or "rate highly *that at which* one of the wise men used to laugh," &c.? (2) "Dost thou not now approve of this, namely, that one of the wise men, &c.? According to the first method, *quod* is a relative referring to abundance and arrogant display of wealth.—*Alter*, scil. Democritus, a celebrated philosopher of Abdera. It is said that he continually laughed at the follies and vanity of mankind, who distract themselves with care, and are at once a prey to hope and anxiety. He was a man of sublime genius, and penetrating judgment, and by a long course of study and observation, became an eminent master of speculative and physical science. Among his fellow-citizens he obtained the title of Γελασῖνος or "the derider." He died in the 109th year of his age, B.C. 361.

30. *Contrarius auctor*, "an adviser of a different line of conduct," scil. Heraclitus of Ephesus, who flourished about B.C. 503 (Clinton). He was later than Pythagoras, Xenophanes, and Hecatæus. Although it is usual to call him "the crying philosopher," from his supposed custom of shedding tears at the vices of mankind, yet the fact of his having done so is not by any means established. Perhaps the story arose from his austere and sullen temper, whence he is called *Tenebrosus*. His death, according to Aristotle, happened at the age of sixty.

31. *Sed facilis*, &c. "But the censure of a harsh laugh is easy for any one; the matter for wonder is how the eyes of the latter [philosopher] could get sufficient moisture," *i. e.* it is easy to laugh, but the vices of the age were so numerous that it is wonderful to think how a man could get moisture enough to supply tears.—*Cachinni*, καγχασμοῦ.—*Rigidi;* although this word must be taken in construction with *cachinni*, its *force* goes with *censura*.

33. *Pulmonem agitare*, "to shake his sides," *Pulmo* is from πλεύμων, for πνεύμων.

34. *Quanquam*, &c. i. e. although in Democritus' time, and "in those cities" where he resided, scil. Abdera, and other towns of Thrace, there was no such vain and empty pomp and external grandeur as we have in Rome.

35. *Prætexta*, this word is *properly* the participle of *prætexo*, and signifies "bordered," or "fringed;" the expression is therefore elliptical, the full phrase being *toga purpurâ prætexta*, and this we find in Livy. It is often, however, used alone to signify "the senatorial gown," —see note on line 99.—*Trabeæ;* these were splendid robes of state, worn by Kings, by Knights, by Augurs, and by Consuls. They had a broad border and horizontal stripes of purple; hence probably the word is from trabs "a beam." Servius mentions three kinds of *trabeæ;* one wholly of purple, which was sacred to the gods; another of purple and white, and another of purple which belonged to Augurs. The purple and white was a royal robe, and is assigned to the Latin and early Roman Kings, especially to Romulus.—*Fasces*. These were rods bound in the form of a bundle, and containing an axe (*securis*) in the middle, the iron of which projected from them. They were carried by lictors before the superior magistrates of Rome. P. Valerius Publicola ordained that the *secures* should be removed from the *fasces*.—*Lectica*, Greek κλίνη, κλινίδιον, φορεῖον. For the different kinds of *lecticæ* the reader is referred to "Smith's Dictionary of Greek and Roman Anti-

quities ;" *in verb.—Tribunal.* For *tribunale*, scil. *suggestum.* The tribunal was a stage or raised semicircular or square floor upon which magistrates sat on their *sella curulis* when transacting public business. We know from Livy, that it was used by the Consuls when superintending the comitia, especially by the Prætor at Rome, and the Propræter or Proconsul in a province, when administrating justice or fulfilling some other public function ; also his council sat with him, and other persons as a mark of honour : the Prætor, moreover, had also a tribunal in the theatre.

36. *Quid, si vidisset,* &c. " What [would he have thought and said] if he had seen the Prætor proudly conspicuous, elevated in his lofty chariot, in the centre of the dusty Circus, clad in the tunic of [Capitoline] Jove, and having a loose-flowing Syrian toga of embroidered workmanship hanging from his shoulders ; a crown, too, of such great circumference, that no single neck is able for it."—*Prætorem ;* this word is here used synonymously with *consulem ;* for the Consul, in line 41 is the Prætor of 36. *Prætor* is a more extensive term than the other, denoting " the leader of an army," qu. *præ-itor.* In this description of the pomp which was exhibited when the Prætor went to open the Circensian games, there seem to be mixed up some of the *circumstances* of a *triumphal* procession. If line 37 were omitted—which Ruperti and others consider to be an interpolation—*all* the circumstances might be referred to a *triumph.* Schrader removes the difficulty by reading *victorem* for *prætorem.* We have hardly any authority other than the present passage to countenance the opinion that the Prætor presided over the games in such great state. However Juvenal might use some little inconsistency in order to heighten the poignancy of his ridicule. [This last opinion is Gifford's, but it is very unsatisfactory. It is the business of a satirist to set forth *real* occurrences in the most striking light, and not surely to state that which is contrary, not only to particular facts but even to usage].—*In tunicâ Jovis.* The embroidered tunic worn by generals in their triumph was kept in the temple of Jupiter.—*Pictæ,* scil. *acu.—Sarrana* lit. " Tyrian," i. e. purple ;" *Sarra,* צור, was the ancient name of Tyre.—*Aulæa, togæ,* lit. " tapestry " of a *toga,*" i. e. a large, loose *toga,* which, from its cumbrous folds, resembled curtained drapery ; as we would say " a blanket of a coat," meaning a ridiculously loose and large one.

41. *Quippe ;* this word introduces the proof that no neck would be strong enough for the crown, " for, indeed, &c." It is derived qu, *qui utpote,* and is equivalent to ὅτι.—*Et, sibi consul ne placeat,* " and lest the consul should be too self-satisfied," or " too vain of himself." The slave had to exclaim to the *triumphator* at intervals.—" *Respice post te ; hominem esse te memento,*" words evidently borrowed from the history of Philip of Macedon. The very presence of a slave taught the conqueror a lesson on fortune. Placeat, i. e. ἀνέχδυν.

43. *Da,* " Add."—*Surgit,* " is on the point of springing from," scil. with the wings expanded as though in act to soar ; or, simply for *est, exstat :* (Rup.) The *sceptrum* (σκῆπτρον) was an ensign of authority ; on the top of this an eagle was carved, (the *volucris*), a chief military ensign.

44. *Præcedentis longi Agminis officia,* &c. " Officials, in lengthy retinue marching before, and the Roman citizens in the white gown, close at his reins."—*Officia,* τὰ καθήκοντα, Luc.—*Niveos,* clad in the *candida toga.*

46. *Defossa in loculis,* " Deep-buried in his coffers."—The clients who attended his triumph were his friends only through the hope of

gain—the attention which they now show him, will, as they judge, make him give them some of his hoarded wealth. The line casts a reflection as well upon the stingy patrons, as on the mercenary clients.—*Defossa*, according to some, refers to the clients who strive to gain the friendship of the rich, only to collect doles, and fill "their own" pockets therewith.

47. *Tunc quoque*, "even in those days," when there was the greatest simplicity of manners, and no extravagant display of empty pomp.—*Invēnit*, scil. Democritus, Transl. "he found something to laugh at in all his meetings with men; and his wisdom proves that the most eminent men, even those who will furnish magnificent patterns of conduct, may be produced in the native land of mutton-heads, and beneath a foggy atmosphere."—Abdēra in Thrace was celebrated for the stupidity of its inhabitants. It was called "the land of bell-wethers," *vervēcum*, as Bœotia was designated "the land of hogs." Comp. Hor. Epist. 2. 1. 244.—*Bœotum in crasso jurares aëre natum.*

53. *Mandaret laqueum*, "would hand," "present a halter," equivalent to our phrase bid her "go, be hanged!" Comp. ὀρίξας τὸν βρόχον, Luc. Tim.—*Mediumque ostenderet unguem*, another great instance of his contempt for fortune, for the "middle finger" was called *infamis* by Persius, and *impudicus* by Martial. This use of *unguis* in the sense of *digitus* could not be extended to prose.

54. *Ergo*. "So then," "consequently;" or, because few can distinguish the *vera bona* from their opposite (vid. 2.)—*Perniciosa*, particularly *opes* and *divitiæ* (24), which *appear* to us to be *bona*, and are therefore solicited.

55. *Fas*. This word offends Ruperti, who says that it seems foreign to the passage, and that he is inclined to believe that *mos* should be substituted in the text. It is rather strange that this distinguished scholar was not aware that *fas* is, in many passages of the classical authors, to be translated in the sense of *mos*. Thus, Virg. Georg. 1. 126. "*Ne signare quidem aut partiri limite campum Fas erat*," where Heyne remarks, "Fas, *i. e.* SOLEMNE, SOLITUM, *ut sæpe*." The synonymous Greek term θέμις is also to be found in the same sense, and it is surprising that the Lexicons have overlooked it. In the κατάπλους of Lucian, Mercury says to one of the characters, "Micyllus, are you uttering no sounds of grief?" καὶ μὴν οὐ θέμις ἀδακρυτὶ διαπλεῦσαί τινα, "And yet it is not *customary* for any person to go across, unless in tears." Now Mercury, in his next speech, gives plainly a reason why he should weep—ὅμως κἂν μικρόν τι πρὸς τὸ ἔθος ἐπιστέναξον, "however *do* send forth some few groans at least *for custom's sake*." Translate therefore the present passage "for the attainment of which it is customary to cover with wax the knees of the gods."—*Incerare* (ἐπιπλάττειν). The ancients used to write their vows to the gods on a waxen tablet, and fasten it with wax to the image of the deity, especially to the knees. When they gained the object of their desires, they took away the paper, tore it, and brought to the altars whatever they had promised. Of that which is quite precarious, and for which they had thus to solicit the divine interference, the phrase is used θεῶν ἐν γούνασι κεῖται, the knees being the seat of mercy.

56. *Quosdam*, &c. Many persons pray for high dignities as though a *verum bonum;* but they often bring ruin upon the successful aspirants. *Quosdam, præcipat*, &c. power which is exposed to (i. e. which is liable to excite) great envy causes the rapid fall of some."

57. *Honorum pagina*, lit. "page of dignities," i. e. a list of honours

or titles.—*Pagina*, (properly "a page of a book,") here refers to a plate of brass which was placed on the front of statues, and on which were inscribed all the honours the individual represented had acquired. This was afterwards called *tabula patronatûs*, Vet. Schol.—or perhaps the word may have reference to the *Fasti*.—*Mergit*, "sinks," "destroys."

58. *Descendunt statuæ*. "Statues (even of the most powerful personages) come down," i. e. "are pulled down," scil. either from their pedestal, or from the chariots in which they were represented, Comp. 59. But it is better, perhaps, to make *statuæ* mean the several statues of the one person, scil. Sejanus, who is introduced by name shortly after.—*Sequi* is derived from ἵπομαι, Æol. ἴκομαι: compare with this passage the words of Lucian, Catapl. εἰκόνες καὶ ἀνδριάντες. οὗς ἡ πόλις ἀνίστησί σοι πάλαι πάντες ἀνατετραμμένοι γέλωτα παρέξουσι τοῖς θεωμένοις. —*Restem*, scil. the rope which was used to pull them down, and drag them through the streets.

59. *Ipsas deinde*, &c. "Soon the axe wielded with force demolishes the very chariot-wheels, and the legs of the guiltless steed are smashed."—*Bigarum*, i. e. in which triumphal statues were represented. The popular antipathy against Sejanus was so great, that even the chariots and steeds belonging to his statues were destroyed by the infuriate crowd.—*Impacta*, literally "driven against," i. e. "with lusty stroke," "vigorously impelled."—*Caballis*, vid. 3. 118. Of course the steeds were of bronze, or brass, or marble, and the reference is to equestrian statues of Sejanus.

61. *Jam*, &c. The statues are melted for money to be coined from them.—*Stridunt ignes*, "loud roar the flames."—*Folles*, φῦσαι, Hom.

62. *Ardet*, &c. "That head, so long the adoration of the populace is consigned to the fire, and the great Sejanus (i. e. his statue) crackles in the flame." Ælius Sejanus was a native of Vulsinum (hod. Bolsena) in Tuscany, and was much distinguished at the court of Tiberius. His father was Seius Strabo, commander of the Prætorian guards. Sejanus first gained the favour of Caius Cæsar, grandson of Augustus, but afterwards attached himself to the interests of Tiberius, then on the throne. After having gained the emperor's unlimited confidence, he took advantage of the latter's absence from Rome at Capreæ, and virtually seized upon the powers of government. Tiberius had him accused before the senate, whereupon all Sejanus' pretended friends forsook him, and left him exposed to the fury of an exasperated multitude. He was seized without resistance, strangled in prison, and his remains were ignominiously treated by the people, and at length thrown into the Tiber, at the *scalæ Gemoniæ*. This took place, A.D. 31. As commander of the Prætorian guards he was the second personage in Rome,—vid. next line.

63. *Ex facie*, i. e. from the head of his statue.

64. *Urceoli*, &c. "jugs, foot-pans, frying-pans and platters."

65. *Pone domi*, &c. Here follows a dialogue between two citizens, one of whom is recounting the occurrences attending the death of Sejanus.—*Pone domi lauros*. It was customary to adorn the doors of their houses with crowns or garlands of "bays" on any public occasion of joy. Hence we see the violence of the popular reaction against Sejanus. Before this he had made himself (by unworthy means indeed) exceedingly popular.—*Duc in Capitolia*, &c. The greatest victim (*maxima taurus victima*, Virg.) used to be sacrificed on occasions of general rejoicing, as in a triumph.

66. *Cretatum*, either "chalked white," or "of a chalk-like whiteness." When a bull perfectly white could not be procured, they were

accustomed to whiten their hides with chalk; for only white victims were sacrificed to the celestial gods.—The verb *ducere* is often applied to victims, and also, as in 66, to criminals.

67. *Spectandus*, "well worthy of our gaze."—*Quæ labra? quis illi vultus erat?* "what (horrid) lips he had? what a (diabolical) expression of countenance?" This is said, not from any real hatred of Sejanus, but through fear of incurring the hostility of the emperor, by having been an intimate of the former.

69. *Crimine*, διαβολῇ, "accusation," "charge."

70. *Delator*, συκοφάντης. The *Delatores* were an infamous class of men, whose whole lives were spent in concocting charges, chiefly of *læsæ majestatis* against the wealthy and noble, a portion of whose property, when confiscated, was generally allotted to them.—*Quibus indiciis*, &c. "By what information, by whose testimony did [the emperor] establish [the charge]:" understand *crimen*. This elliptical brevity well expresses the eager curiosity of the inquirer. For *indiciis*, many MSS. read *indicibus*, but these would differ from the *delatores*, only in having participated in the crime and then betrayed it; whereas *indicia* denote the proofs that the charge was not fictitious.

71. *Nil horum*. "There was nothing of this." No proceedings took place such as were usual at a capital trial.—*Epistola*. Tiberius, who was residing at Capræ, received secret information of Sejanus' conspiracy; and wrote a long letter to the senate, which contained but slight reference to the chief conspirator, but treated of other subjects at great length. This was done, lest a commotion of the populace should be the result of open invective and menace against Sejanus, and also in order to gain time for corrupting the Prætorians. Nervius Sertorius Macer, who was constituted commander of the Prætorian bands immediately before the death of Sejanus, was the person who bore this "lengthy communication" to the senate, and he privately made the senators acquainted with the Emperor's will. While the letter was being read, Macer corrupted the Prætorians, and that done, further delay was useless.

72. *Capreæ*, hodie *Capri*, an island in the bay of Naples. Tiberius used to withdraw himself thither, from the toils of state affairs, and surrender himself to the grossest pleasures.—*Bene habet; nil plus interrogo*. "Tis well—I make not the least inquiry further."—*Bene habet*, καλῶς ἴχει, is a form of congratulating one's self or others on some happy event; also, of content and approval; here it is well applied to a person who is eager to gain information; but is deterred by fear of the Emperor. So also *nil plus interrogo*, the sense of which is, the cause of his condemnation seems to me quite genuine and unexceptionable; or, I don't like to pry into the Emperor's deeds and plans. Properly, the verb *interrogare* means to ask a question, tho answer to which will be brief, as "yes," or "no," Greek ἐρωτᾶν; while *percontari* is to ask a question which requires a detailed reply, Greek πυνθάνεσθαι.—Hennius inserts a comma after *bene*, and takes *habet* absolutely in the sense of *periit*, "good," "that's well," "he's done for." Every one knows that when a gladiator received a mortal wound, the multitude exclaimed *habet*, scil. *vulnus*.—*Sed quid Turba Remi?* "But what is Remus' rabble about?"—*Turba* is used by way of contempt, Comp. Hor. Od. 1. 1. 7.—"*Turba mobilium Quiritium*." For *Turba Remi* some Edd. read *Turba tremens*, scil. Sejanus' friends, or the panic-struck populace. Others read *Turba fremens*, scil. to ingratiate themselves into the favour of the Emperor, by not appearing to have favoured the treasonable

project of Sejanus. One MS. has *Turba Remens*, of which Heinsius approves, who states it as his opinion that the Romans were called Remenses from Remus, as Ramnenses from Romulus, and Titienses from Titus Tatius. As the Emperor was often designated *Quirinus* or *Romulus*, so *Sejanus* the second in command, may be hinted at by the name *Remus*—his fate too was similar.

73. *Sequitur Fortunam*, &c. i. e. as long as good fortune attends a man, he enjoys the favour of the rabble; but when the former deserts him, the latter quits him also. Comp. Hor. Od. 1. 35. 25. *At vulgus infidum,—cedit.*

74. *Nursia.* A goddess of the Etrurians, and Volsinians. The same as *Fortuna.—Tusco*, Sejanus.

75. *Si oppressa foret*, &c. "If the unapprehensive old Emperor had been crushed, that same hour (scil. of Tiberius' death) would hail Sejanus Emperor."—*Opprimere* expresses the idea of being seized unawares.—*Secura;* this word is *subjective* and *relative*, i. e. it refers to the thoughts of the person spoken of; *tutus* is *objective* and *absolute*, i. e. it means really safe, whether the person thinks so or not.—*Augustum*, Greek Σεβαστόν.

77, 78. *Jam pridem*, &c. The Roman populace being now long accustomed to inactivity, and to the yoke of the Cæsars, had forgotten their ancient freedom, and would not, had the opportunity of Tiberius' death been presented, have made an effort to regain it.—*Jam pridem*, &c. "Long ago, in fact, ever since we made sale of our votes to no candidate, have the people dismissed all concern (for the administration of public affairs.)" Julius Cæsar partially deprived the people of the *jus suffragii* by nominating the Consuls himself, and recommending one half of the inferior magistrates to be elected. Augustus restored most of the power of which they had been deprived, and enacted severe penalties against bribery. Tiberius, however, transferred the comitia entirely from the Campus Martius to the Senate-house, thus totally depriving the people of their old privilege. The clause, then, *ex quo suffragia nulli vendimus* is equivalent to, "from the time that our right of election was taken from us."—*Effudit* conveys strong sarcasm; as though from their love of indolence they spontaneously parted with their privileges at the beck of their despots. Some Edd. exhibit the lection *effugit.*

78. *Nam qui*, scil. (*populus*).

79. *Imperium* (*summum*).—*Fasces*, scil. the dictatorship, consulship, and prætorship. *Fasces* and *legiones* are in apposition with *imperium*, therefore the clause may be translated, "The highest authority, both civil and military."

80. *Continet se.* "Confines," or "controls its desires."

81. *Panem*, "bread," alluding to the *sportula* and *congiaria*, or to the largesses of corn which used to be dealt out to the people. Bread also was dealt out to the citizens; but not, it is probable, before Trajan's, or perhaps Hadrian's reign, from which Plathner infers that this satire was written in the time of the latter Emperor. But *panis* may well bear the sense of *frumentum*, and so apparently it ought in the present passage; for the poet is relating a dialogue between persons living at the time of Sejanus' death.—*Circenses*, Vid. Sat. 3. 223.—*Perituros*, "are likely to lose their lives," "to be put to death," scil. friends of Sejanus.

82. *Nil dubium*, &c. "Not a doubt of it, it is a capacious little furnace this," namely, that in which the image of Sejanus is being consumed. Two other interpretations have been given for the passage; (1)

"The Emperor's wrath is violently kindled;" (2) "*Magnum est incendium, h. e. res maximi excidii et furoris moventur,*" Britannicus; that is "fiery destruction is on foot." The opposition between *magna* and *fornacula* is worthy of note.—*Pallidulus* "looking palish," "rather pale," scil. from his apprehension of the death he was about to meet.

83. *Brutidius Niger*, an Ædile, of some repute as a rhetorician and historian.—*Meus;* the reader will recollect that it is one of the people who is speaking; Brutidius was an intimate friend of Sejanus, whose interests when *alive* the people favoured [76]; it was when on his way to death that Brutidius met the narrator.—*Ad Martis.*—*Aram* "of Mars," scil. the Avenger, whose temple was in the forum of Augustus. The word Mars is analogous to the Greek Ἄρης, being derived from *Mas*, as Ἄρης from ἄῤῥην, whence the original signification must have been "the manly," "the powerful." D'orleans conjectures *ad Martis fugit ocyus aram*, scil. to find protection there.

84. *Quam timeo*, &c. "How I dread that this baffled Ajax may wreak his vengeance [on us all], as having been but inadequately vindicated," or "poorly supported."—By Ajax, Tiberius is meant. The story that Ajax, son of Telamon, slaughtered the sheep, when the Greeks had not supported him in his application for the arms of Achilles, is too well known to be inserted here. The poet, no doubt, gives the Romans a side-blow for their supineness and disgraceful want of spirit in allowing themselves to be butchered like *sheep* by their enraged tyrant. We are told by Suetonius that Tiberius, after Sejanus' death vented his fury, like a wild beast, against every class of the citizens. The interpretation of this sentence which formerly *fidem habebat* is as follows:—"How I fear that Brutidius and the other citizens *defeated* by the informers on their trial, or condemned, and ill defended in consequence of the judges being corrupted, may inflict that punishment on themselves which they dread to receive at the hands of the Emperor;" or "endure," "carry out to the end," (*exigant;*) i. e. commit suicide, *like Ajax;* indeed we are informed by Suetonius that in many cases self-destruction took place. But this explanation does not square with the context, and is moreover decidedly erroneous as regards the phrase *exigant pœnas*, which always means, "to take vengeance at the hands of another," and is constructed either with a dative or an ablative with *ab*. The literal import of the words is easy of explanation by the fact that *pœna* originally consisted of a fine (ποινὴ) in cattle or money.

85—86. *Curramus*, &c. An excellent representation is here given of the slavish rabble that "follows fortune," and also of those times when slaves informed on their masters.—*Hostem*, scil. Sejanum.—*Calcemus*, namely to show our detestation of the man; thus λὰξ ἰν στήθεσι βαίνων, Hom. Il. ν. 618. Compare also ἐχθροῖσιν ἐπιμβῆναι ποδὶ, and θανόντι προσεπιμβῆναι, Soph. Electra and Ajax. Hence πατεῖν is used for καταφρονεῖν in Anacreon and Aristoph. Equit.

87. *At Servi videant*, "let our slaves see us, i. e. "that we trample on Sejanus' body, lest they swear information against us, as having been his friends." In cases of high treason and incest only, the testimony of slaves against their owners was admissible; and in such cases freedom, instead of a pecuniary reward, was conferred upon them. In order to obtain this, however, slaves often swore falsely against their lords, in the reign of Tiberius, Domitian, &c. on which account Nerva published an edict debarring them from the privilege of laying information in any case.

88. *Obstricta cervice.* Persons who, after a summons, did not appear in court, could be dragged thither with a chain or halter fastened round their necks.—*Hi sermones,* &c. "Such were the conversations *then* respecting Sejanus; such were the secret whispers of the rabble."—

90. *Vis ne,* &c. Who, then, would make choice of all Sejanus' splendour and influence, on the condition that he should undergo such sufferings as that unfortunate person finally experienced?—*Salutari,* i. e. *coli;* "to have the same court paid to thee."—*Habere tantumdem,* "to have as much," scil. of wealth and influence as Sejanus. Some MSS. have *haberi,* i. e. "to be esteemed so highly," "to be in such honour."

91. *Illi, alteri,* "to one."—*Summas curules,* "the highest curule offices," understand *sellas.* The *sella curulis* was properly "the chair of state;" the word *curulis* is derived by the ancient writers from *currus;* but it more probably contains the same root as *curia,* which is also found in *Quirites, Curiates,* κύριος, κοίρανος, &c. The *sella curulis* is said to have been used at Rome from a very remote period as an emblem of kingly power, having been derived, along with various other insignia of royalty, from Etruria (Livy, 1. 8;) according to one account by Tullus Hostilius; according to another by the elder Tarquinius; while Silius names Vetulonii as the city from which it was immediately derived. Under the republic the right of sitting on this chair belonged to the Consuls, Prætors, Curule Ædiles, and Censors; to the Flamen Dialis; to the Dictator, and to those whom he deputed to act under himself, as the *magister equitum,* since he might be said to comprehend all magistracies within himself. After the downfall of the constitution it was assigned to the emperors also, or to their statues in their absence; to the Augustales (an order of priests in the *municipia,* appointed by Augustus); and perhaps to the *præfectus urbi.* It appears from the first to have been ornamented with ivory, hence the expression *curule ebur,* Hor. Epis. 1. 6. 53. and ἐλεφαντίνος δίφρος; at a later period it was overlaid with gold, and consequently we find δίφρους ἐπιχρύσους, θρόνους καταχρύσους, τὸν δίφρον κεχρυσωμένον recurring constantly in Dion Cassius. By the *highest* curule offices we are to understand that of *Consul.* Almost all of the Parisian MSS. read *sellas donare curules;* a lection which evidently proceeded from a gloss.

92. *Tutor,* "regent;" but there is also a hit at Tiberius conveyed by this word; which also signifies "guardian." The allusion, therefore, in the latter case is to the Emperor's childishness and subserviency to the wishes and orders of his favourite.

93. *Augustâ,* &c. "Now indolently reposing in the confined limits of Capreæ's steep." Some MSS. have *augustâ,* which would mean that Capreæ was now the seat of empire, transferred thither from Rome by Tiberius. Or "kingly," "respected," as being that prince's retreat: but the epithet *angusta* is '*venustius mordaciusque.*' Besides allusion is made to the *mole di Tiberio,* a flat rock, at some distance from Capreæ, but united to it anciently by a mole. Here Tiberius retired to consult his soothsayers.—*Caprearum,* see verse 72.—*Rupes* is from *rumpo,* as ἄκτη, "a rocky shore" is from ἄγνυμι.—*Sederetis.* The verb *sedere,* like ἧσθαι is used in speaking of an indolent and obscure life. Tiberius lived at Capreæ for the seven years previous to his death.

94. *Cum grege Chaldæo.* "With his pack of astrologers." Compare *Babylonios numeros,* Hor. Od. 1. Gifford says that Tiberius "being afflicted for the past, [scil. his crimes], dissatisfied with the present, and trembling for the future, his enfeebled and distracted mind clung for

relief to the wretched impostures of astrology, which it had formerly rejected, [he had formerly driven the astrologers out of Italy, and even put some of them to death]; and endeavoured to divert the evils of to-day, by vague and senseless researches into the destinies of to-morrow." —*Pila.* The word *pilus* is distinct from *pilum.* The former has three meanings; 1. "A company of the Triarii;" 2. "The first centurion" of the Triarii was called *primus pilus*; 3. "The office of this centurion." *Pilum* is equivalent to the Greek ὐσσὸς, and means a kind of javelin used by the Romans, much thicker and stronger than the Grecian lance *lancea*, (λόγχη). Its shaft, often made of cornel (Virg. Æn. 9. 698), was partly square, and five and a half feet long. The head, nine inches long, was of iron. It was used either to throw, or to thrust with, and gave the name *pilani* to the division of the army which adopted it. *Pila* seems here to be used in the sense of *pilos*, or rather of *primipilatus*, and therefore it means the post of centurion of the first century of the first maniple of the Triarii; this centurion was also standard-bearer, and his post was both lucrative and honourable. The invention of the *Pilum* is said by Latin writers to have given name and deity to the mythic hero Pilumnus.—*Cohortes*, i. e. *tribunatus militum.*—*Cohors* or *chors*, from the Greek χόρτος, originally signified an enclosure for sheep or poultry, and was afterwards used to designate the number of men which could stand within such an enclosure.

95. *Egregios equites.* Augustus formed a select class of equites, consisting of those equites who possessed the property of a senator, and the old requirement of free birth up to the grandfather. He permitted this class to wear the *latus clavus;* and also allowed the tribunes of the plebs to be chosen from them, as well as the senators, and gave them the option at the termination of their office to remain in the senate, or to return to the equestrian order. This class of knights was distinguished by the special epithet *illustres* (sometimes *insignes* and *splendidi*) *equites Romani.* Hence we see that *egregios* here is used for *illustres* or *insignes.* Some commentators, however, think that *egregios equites*, in the passage before us, means *the prætorian guard* which was selected for attendance on the Emperor's person; but the following words rather have that meaning:)—*Castra domestica*, "the command of the prætorian bands," or "household troops," or "the town-camp." The words in their literal import refer to the *camp* which Sejanus had appointed for *the prætorian bands*, quite near the city, at the Viminal gate. The prætorian bands, called *prætoriani*, scil. *milites*, and *prætoriæ cohortes*, were a body of troops instituted by Augustus to protect his person and his power, and called by that name in imitation of the *prætoria cohors*, or select troop, which attended the person of the prætor or general of the Roman army. This cohort is said to have been first formed by Scipio Africanus out of the bravest troops, whom he exempted from all other duties except guarding his person, and to whom he gave six-fold pay; but even in the early times of the republic, the Roman general seems to have been attended by a select troop. In the time of the civil wars the number of the prætorian cohorts was greatly increased; but the establishment of them as a separate force was owing to the policy of Augustus. They originally consisted of nine or ten cohorts, each consisting of 1000 men, horse and foot. They were chosen at first only from Italy, chiefly from Etruria and Umbria, or ancient Latium and the old colonies; but afterwards from Macedonia, Noricum, and Spain also. Augustus, in accordance with his general policy of avoiding the appear-

ance of despotism, stationed only three of these cohorts in the capital, and dispersed the remainder in the adjacent towns of Italy. Tiberius, however, under pretence of introducing a stricter discipline among them, assembled them all at Rome in a permanent camp, which was strongly fortified. Vitellius increased their number to sixteen cohorts, or 16,000 men.—We may render the sentence beginning with *vis certe*, thus, "Hast thou at least a hankering after centurionships and tribuneships; the distinguished horse-guards, and prætorian bands?"

96. *Cupias. Cupere*, ἐπιθυμεῖσθαι is to conceive a wish in the mind. —*Optare*, εὔχεσθαι, is to *express* a wish.—*Et*, "even." The meaning is: even those of mankind who would shrink from the despotic exercise of power, wish, nevertheless, to have all power in their own hands, in order to ensure them respect or at least fear in others.

97. *Sed quæ præclara*, &c. "what distinguished and flourishing circumstances should be esteemed so highly [by you as to form the object of your earnest wish], even though (*ut*) this prosperity be attended by an equal measure of evils?" Such is Ruperti's method of rendering this sentence. Several MSS. have *tantum*, according to which lection the meaning deduced by the commentators is,—"what circumstances are so prosperous as not to have evils mixed up with them?" But this would require *ut non*, and not *ut* alone. Lubinus perceived this difficulty, and emended thus, *ut* (i. e. *quum*) *rebus lætis par est mensura laborum*. It would be better, says Ruperti, to read *quum rebus lætis par sit mensura malorum*; or, *quæ præclara et prospera tanta* (*sunt*), *ut rebus*, &c., in which case the sense would be, "what distinguished and flourishing circumstances are so great as to have but an equal amount of ill connected with them as they have good, and not rather have more of the former than the latter?" The passage may be fairly rendered "what prosperity, &c., is of such value, since (*ut*) an equal mass of calamity will surely come."

99. *Hujus, Sejani.—Prætexta;* the *toga prætexta* was a gown with a broad purple border. It was derived originally from the Etrurians, and was worn by children of both sexes, with the *bulla*. It was also worn by the dictator, the consuls, the prætors, (who laid it aside when about to condemn a Roman citizen to death), the augurs, (who, however, are supposed by some to have worn the *trabea*), by the *decemviri sacris faciundis*, the Ædiles, the *triumviri epulones*, the senators on festival days, the *magistri collegii*, and by the *magistri vicorum* when celebrating games. In the case of the *tribuni plebis*, the censors, and quæstors, there is some doubt upon the subject. Ferrarius tells us that the præfects of the prætorian camp [such as Sejanus was], wore the *prætexta*, but not the *latus clavus*. The idea contained from line 99 to 102, inclusive, is as follows:—wouldst thou rather fill even the most elevated situation, and be surrounded with the most gorgeous insignia of pomp, when such pomp would be fraught with danger of life, or wouldst thou rather be one of limited influence and narrow means, and enjoy at the same time the feeling of perfect security? Surely thou wouldst make choice of the latter, "therefore, &c." (line 103).

100. *Fidenarum. Fidenæ* (or *Fidena*, Virg.) was a town of Italy on the Tiber, and in the territory of the Sabines, lying north of Rome and south-east of Veii; founded by an Alban colony, and finally reduced under the Roman power, A.U.C. 327, by the dictator Mamercus Æmilius. The first syllable is long in this passage, and in Hor. Epis. 1. 11. 8., but short in Virgil, Æn. 6. 773.—*Gabiorum*, see 3. 192.—*Potes-*

tas, "magistrate," or we may render it from the context, "a country justice." Ἐξουσία is used similarly. In the Italian the ancient name is still found, scil. *podesta*.

101. *Vasa minora*, "false measures," "vessels that are too small," "unjust."

102. *Pannosus—Ædilis*, (see 3. 162.) "a ragged (δυσίμων) Ædile." It appears from the present passage that the Ædiles of the borough-towns and colonies resembled the *Ædiles plebis* at Rome, who were the lowest magistrates, and presided over weights and measures.—*Vacuis*, see Sat. 3. 2.,—the word here must plainly mean, "with few inhabitants;" the town could not be "deserted," since it had an Ædile. Understand *incolis* after *vacuum*.—*Ulubræ* was a small town of Latium or Campania, in the Pontine territory nigh the marshes. The penult is short in Hor. Epist. 1. 11. 30. *Est ulubris*, &c.

103. *Ergo*, &c. "Therefore thou virtually confessest that Sejanus (like the bulk of mankind—see the 2d line of this Satire) was ignorant of what he should have wished for.

105. *Opes*, "wealth and influence." The word originally indicated "wealth in flocks," from *ὄϊς*, digammated *ὀϝις*, (whence *oves*), then, by interchange of *π* for ϝ, *ὀπις*, whence *opes*. By a similar analogy, *dapes* comes from *δαΐς*.

106. *Unde altior esset*, &c. "From which he should have a higher fall, and a tremendous headlong plunge to accelerate his ruin;" *ruinæ* is the dative. This whole passage is well illustrated by the following passage from Hor. Od. 2. 2. 10.

> *Sæpius ventis, agitatur ingens*
> *Pinus: et* CELSÆ GRAVIORE CASUM
> DECIDUNT TURRES, *feriuntque summos*
> *Fulmina montes.*

Compare also Lucian Contempl. Ἐν τοσούτῳ δὲ ἐπαίρεσθων ὡς ἂν ἀφ', ὑψηλοτέρου ἀλγεινότερον καπασεισόμενοι.

108. *Crassos*.—Marcus Licinius Crassus and his son Publius fell in the Parthian war, A.U.C. 701, which the former had engaged in, and had indeed been the cause of, from motives of ambition and avarice. He was conquered by Surēna, general of Orōdes, king of Parthia.—*Pompeios*, scil. Pompey the Great and his two sons Cneius and Sextus. Pompey the Great was assassinated, B.C. 48, in his 56th or 59th year. Of the sons, Cneius was slain at the battle of Munda (a city of Hispania Bœtica), on the 17th of March, B.C. 45. Sextus, from his powerful fleet, styled himself the lord of the sea and son of Neptune; but Octavius and Lepidus defeated him, and compelled him to fly to Egypt, where Antony ordered him to be taken and put to death, B.C. 35.—*Evertit*, ἀνέστησι, "overthrew."—*Et illum*, &c. "and him who reduced the humbled Romans to his lash."—*Illum*. Julius Cæsar, who was pierced with three and twenty wounds.

109 *Domitos*, they must have been "humbled" indeed when they suffered themselves to be flogged. For in the time of the free republic slaves only were flogged, while a Roman citizen could not be beaten even with rods (*virgis*), much less with scourges (*flagellis*). The use of the expression, however, is metaphorical, but the satire not the less pungent for that.

110. *Summus*, &c. Here is the answer to the preceding question. Ambitious desires for dignities and rule destroyed them.—*Nempe*. This word is only another form for *namque*—see 3. 95.—*Non nullus*, is

"some;" *nullus non*, is "every;" *non nemo*, "some one;" *nemo non*, "every one."

111. *Magnaque*, &c. "And ambitious prayers granted by malevolent divinities;" for the meaning of this line compare line 7.

112. "Ceres' son-in-law" was Pluto, who carried off her daughter Proserpine.—*Sine cæde*, "without bloodshed," like *φόνος*. Others read *sine cæde et sanguine*, i. e. *ἀναιμωτί*. Hom.

113. *Descendunt—ad Cereris generum*, i. e. *moriuntur.—Siccâ morte* "by a bloodless," i. e. "a natural death;" *αὐτόματος θάνατος* in Demosthenes has this meaning.

114—132. Many earnestly pray for eloquence, the possession of which has proved destructive to numbers; even the two greatest orators of whom the world has ever heard, perished by that gift. 114. *Eloquium*, &c. "Every school-boy who cultivates (or "devotes himself to") learning, which hitherto he has gained for a single *as*, whom a young slave attends having the care of his small satchel, begins to pray for the eloquence and reputation of Demosthenes or Cicero, and continues to pray for the same during the entire *Quinquatria*."—*Demosthenis.* This magnificent orator was born in the 4th year of the 98th Olympiad, B.C. 385. Of his life it is superfluous here to give even an outline. Heeren speaks of him in the following affecting terms, before he sketches his life: "Who ever suffered more severely than he for his greatness. Of all political characters, Demosthenes is the most sublime and tragic character, with which history is acquainted. When still trembling with the vehement force of his language, we read his life in Plutarch, —when we transfer ourselves into his times and his situation, we are carried away by a deeper interest than can be excited by any hero of the Epic muse, or of tragedy. From his first appearance till the moment when he swallows poison in the temple, we see him contending against destiny, which seems to mock him with malignant cruelty." He concludes a summary of the principal events in his life by asking, "where shall we find a character of more grandeur and purity than that of Demosthenes?" He poisoned himself, to avoid falling into the hands of Antipater's minions, in the temple of Neptune in the island Calauria, near Træzene. He was above 60 when he died.—*Ciceronis.* This great orator was born at Arpinum, a Latin city, on the third of January in the 103d year, B.C. Pompey was born on the last of September in the same year. Arpinum was also celebrated as the birth-place of Marius, the opponent of Sylla. Cicero was killed, B.C. 43, in his 64th year, in consequence of his great opposition to Antony, who put him on his proscription list. Herennius was his assassin. With regard to Cicero's claims as a poet, there has been much dispute. Juvenal had a very indifferent opinion indeed of his poetic talent (line 122); but it seems altogether unjust to condemn a poet for a single faulty line. [The line, "*O fortunatam natam me consule Romam!*" appears to me to have gained most undeserved censure. I do not see how it can be esteemed so faulty (in the repetition of—*natam natam*) as the 1471st line of the Œdipus Rex of Sophocles, "*ὡς τὰς ἀδιλφὰς τάσδε τὰς ἰμὰς χέρας;*" see also line 415, "*ὃς ἐξισώσει σέ τι καὶ σοῖς σοῖς τέκνοις,*" and Eurip. Medea, 476, "*ἴσωσά σ' ὡς ἴσασιν Ἕλληνων ὅσοι;*" also Virg. "CURRERE REMIS, &c."] Gifford thinks that it was the vanity displayed in "*me consule*," which gave offence, and not the bad poetry. Voltaire, in the preface to his Catalina, places Cicero by the side of the best poets of his time, and thinks he may even dispute the palm with Lucretius himself. Cicero's contemporaries all thought that his poem

entitled "Marius" had the fairest chance of descending to posterity. In fact poetry and oratory demand the very same qualities—an ardent imagination, a fertile invention, and grandeur and elevation of style. (Vide Anthon's introduction to his edition of Cicero's Orations.) A desire to run down the character of a political opponent, appears to have been the reason why the flatterers of Augustus depreciated his poetic talent.

115. *Quinquatribus. Quinquātrus—uum*, or *Quinquatria—ium*, was a festival sacred to Minerva, celebrated on the 19th of March, and was so called according to Varro, because it was the fifth day after the Ides, in the same way as the Tusculans called a festival on the sixth day after the Ides *Sexatrus*, and one on the seventh *Septematrus*. Both Varro and Festus state, that the Quinquatrus was celebrated for only one day, but Ovid says, for five days, and for this reason was called by this name, "*junctis quinque diebus—nomen habet.*" That on the first day no blood was shed, but that on the last four there were contests of gladiators. The first day, however, was only the festival, properly, so called, and the last four were merely an addition made, perhaps in the time of Cæsar, to gratify the people, who became so passionately fond of gladiatorial combats. Ovid says, that this festival was celebrated in commemoration of the birth-day of Minerva; but, according to Festus, it was sacred to Minerva, because her temple on the Aventine was consecrated on that day. As the festival was sacred to Minerva, it seems that women were accustomed to consult fortune-tellers and diviners upon this day. Domitian caused it to be celebrated every year in his Alban Villa, situated at the foot of the hills of Alba, and instituted a collegium to superintend the celebration, which consisted of the hunting of wild beasts, of the exhibition of plays, and of contests of orators and poets. There was another festival of this name, called *Quinquatrus Minusculæ*, or *Quinquatrus Minores*, celebrated on the Ides of June, on which the tibicines went through the city in procession to the temple of Minerva.

116. *Uno partam—asse*, i. e. for which he has paid but an *as*, therefore he was a mere tyro; one of the lowest form, as we would say, one who had got a pennyworth of learning. The schoolmaster's fee was called *Minerval*, and in Greek διδακτρον.

117. The words *angusta* and *vernula* are emphatic, showing that the scholar was quite a child. The slaves who carried the books of a boy to school, were called *Capsarii*, and were much beneath the *Pædagōgi* in rank. The latter were *tutors* in Greek families of opulence, and were generally singled out from the most trustworthy of the slaves. Our word *page* is supposed to be a corruption of this word.

119. *Largus*, &c. "It was the fountain-spring of genius too wide and over-gushing, that consigned both to destruction."

120. *Ingenio*, &c. "Genius it was that got the head and hand cut off." Ruperti tells us that *ingenio* is pleasantly put for *Ciceroni, viro tanti ingenii*, i. e. the abstract for the concrete. Caius Popilius Lenas was the commander of the party employed to assassinate Cicero. He had been formerly saved by Cicero in an action for life and death, and yet he cut off the orator's head and hands, and carried them to Antony, after which they were fixed on the Rostra, the head between the hands. This mutilation was also inflicted upon Antonius, the grandfather of the Triumvir, and the first of the earlier orators.

121. *Causidici—pusilli* "of a shallow lawyer," "a paltry pettifogger."—*Pusillus* is a diminutive of *pusus*, "a boy," from *puer*, or παῖς.

122. See note on 114. Dryden renders this line thus, "Fortune

foretuned the dying notes of Rome, Till I thy consul sole consoled thy doom." Gifford, "How fortu*nate* a *nat*al day was thine, In that proud cons*ulate*, O Rome, of mine." Others translate, "O Rome fortunate renate under my consulate;" or, "O Roman state, born great, under my consulate." Cicero in this line alludes to his having frustrated Cataline's treasonable plans.

123. *Si sic*, &c. "Had his general speech been of such a character," scil. as his poetry. The meaning is that Antony never would have deemed Cicero worthy of his fatal notice had his oratory been as contemptible as his poetry.

124. *Ridenda*, &c. "I would rather have been the author of [*scripsisse*] poems fit only to be laughed at, than of thee, O noble Philippic, of distinguished fame, which art read next in order after the first," i. e. the second. Cicero called his 14 orations against Antony "Philippics," in imitation of those delivered by Demosthenes against Philip.

126. *Volvĕris*, literally, "art unrolled," alluding to the ancient volumes which were wound round a roller.—*Et illum*, "the former also," Demosthenes,—see note on 114.—*A primâ proxima*, "the second."

127. *Mirabantur*, ἐθαύμαζον.

128. *Torrentem*, &c. "impetuously eloquent, and swaying the passions of the crowded popular assembly," literally "managing the reins;" a metaphor from horsemanship. Some of the old commentators ridiculously refer this to the fact of Demosthenes having appropriated the *theatrical fund* for state purposes of weightier importance, and having thereby *diminished the number* of spectators. According to this the words would be rendered "*curbing* the reins of the crowded theatre." But this could not be the meaning; for *moderari* applied to a horseman, is simply "to manage," "direct;" and the reference of the whole passage is confined altogether to Demosthenes' powers of oratory.—*Frenum* is qu. *frendinum*, from *frendo* "to champ."—*Torrentem*, Compare πολύς ῥέων, and, *multo salsoque ruenti*, Hor. Sat. 7. 23.

129. *Fato—sinistro*. It was adverse fortune which made Demosthenes an orator: he would have been much happier had he been a sword-cutler, μαχαιροποιός, like his father.

130. *Quem*, &c. "Whom his father, blear-eyed from the reek of the red-hot mass of iron, sent away from coals and pincers, and from the anvil that forged sword-blades, and from sooty Vulcan to a rhetorician," to learn oratory. His father was a sword-cutler in large business, and kept twenty-two men constantly employed, in addition to a considerable number of coach-makers.—*Massa*, Greek μύδρος.—*Forceps* is qu. *ferriceps*, from *ferrum* and *capio*; or, qu. *formiceps*, from *formus* "hot."—*Incūde*, ἄκμονος.—*Lūteus* is "dirty," "sooty," *lūteus* is of the colour of the herb *lūtum*. Vulcan was the god of fire and forges, and the epithet *luteus* is given him here in allusion to the sullied faces of smiths, who were his descendants as it were. Jacobs has conjectured the lection *tuto*, "secure," i. e. he would have been *safe* had he been a smith all his life. Vulcan's workshop was in Lemnos, or in the island *Lipara*.—*Rhetora*. Iæus, not Isocrates; his father could not afford to send him to the latter, whose terms were extravagantly high.

133—137. Others aspire to military distinction, which when obtained proved destructive to the aspirants. 133. *Truncis affixa trophæis*, "suspended to trophies formed of mutilated trees," literally "mutilated trophies," τρόπαιον or τροπαῖον (Atticè) was a memorial of victory raised on the spot where the enemy turned to flight (ἔτρεπον.) The spoils and arms of the vanquished were placed on the trunk of a tree, which was

fixed on an elevation. The Romans, like the Macedonians, in early times never erected any trophies on the field of battle, but carried home the spoils taken in war, with which they decorated public buildings, and also private houses of individuals. Subsequently, however, the Romans adopted the Greek practice. The first trophies of this kind were erected by Domitius Ahenobarbus and Fabius Maximus, B.C. 121, after their conquest of the Allobroges, when they built, at the junction of the Rhone and the Isara, towers of white stone, on which trophies were placed adorned with the spoils of the enemy. Pompey also raised trophies on the Pyrenees after his victories in Spain. Still, however, it was more common to erect some memorial of the victory at Rome than on the field of battle. In the later times of the republic, and under the empire, the erection of triumphal arches was the most common way of commemorating a victory, many of which remain to the present day.

134. *Et fractâ*, &c. "And the cheek-piece hanging from the shattered casque." The general name for a helmet was *galea* (κράνος, poeticè κόρυς, πήληξ), which was originally made of skin or leather, and was hence called κυνέη, but the same term afterwards was used to designate those made entirely of bronze, πάνχαλκος. Helmets which had a metallic basis were called in Latin properly *cassides*, although the term *galea* and *cassis* are often confounded. There were two cheek-pieces, παραγναθίδες, which were attached to the helmet by hinges, so as to be lifted up and down. The young reader will observe that *buccula* does not mean "the beaver," for the latter was what we better know by the name of "visor." *Cassis* is generally derived from χάζω "to contain;" but it seems preferable to take it from κασσίτερος, which was the *plumbum album* of the Romans, a metal fusible and white. That it is akin to the Greek is proved by the form of the accusative, *cassida*, met in the Latin writers.

135. *Et curtum*, &c. This line and the next have no reference to a *trophy*, but to a *triumphal arch.*—*Curtum temone jugum*, "the war-chariot deprived of its pole," *temo*, i. e. ῥυμός.—Il. ε, 729.

136. *Aplustre*, "the flag." This translation (adopted by Stocker) must not be taken as literal, but as among us the loss of a vessel's *flag* is the indication of her defeat, so it was with the *aplustre*. The latter was not a flag, but was an ornament of wood which constituted the highest part of the poop of a ship. It arose immediately behind the *gubernator*, who held the rudder and guided the ship, and it served in some degree to protect him from the wind and rain. A pole, spear, or standard (στηλίς, στυλίς) was sometimes erected behind the *aplustre*, to which a fillet or pennon (ταινία) was attached. This served both to distinguish and adorn the vessel, and also to show the direction of the wind. The synonymous Greek term is ἄφλαστον, which is from ἀ and φλᾶσθαι for θλᾶσθαι, "not to be beaten by the waves."—*Summo arcu*, "on the top of the arch." The *arcus triumphalis* was an entire structure, forming a passage-way, and erected in honour of an individual, or in commemoration of a conquest. Triumphal arches were built across the principal streets of the city, and, according to the space of their respective localities, consisted of a single arch-way, or a central one for carriages, and two smaller ones on each side for foot passengers, which sometimes have side communications with the centre. Those actually made use of on the occasion of a triumphal entry and procession, were merely temporary, and hastily erected; and, having served their purpose, were taken down again, and sometimes replaced by others of more durable materials. Stertinius is the first upon record who

erected anything of the kind. He built an arch in the *Forum Boarium*, about B.C. 196. and another in the Circus Maximus, each of which was surmounted by gilt statues. There are twenty-one arches recorded by different writers as having been erected in the city of Rome, only five of which remain. Originally the arches were built of brick, afterwards of hewn stone, and finally, of marble. Ruperti thinks that Juvenal intends a hit at the absurd ambition of Domitian.

137. *Ad hæc—erexit*, hath exerted himself for the attainment of these advantages. For such rewards hath roused himself to deeds of valour.

138. *Romanus*, scil. Marius, Sulla, Crassus, Pompey, Cæsar, &c.—*Graius*, scil. Pausanias, Lysander, Alexander, &c.—*Barbarus*, scil. Hannibal, Antiochus, Xerxes, Jugurtha, Perseus, Mithridates, &c.—*Endoperator*, an old form for *imperator*, which is inadmissible in an Hexameter; ἔνδον is Greek, used for *in*. The form is still preserved in *endocisi*, *endogredi*, *indupedire*, &c., frequent in Lucretius.

139. *Causas*, &c. "thence he derived stimulants for the encountering of danger and of toil."

140. *Famæ sitis*, "thirst," "desire *for* fame," δίψα.

141. *Quis enim*, &c. No person, says Juvenal, loves virtue for its own sake, but for the hope of emolument and aggrandizement.

142. *Præmia*, "the inducements."—*Tamen*. The commentators, as far as we have seen are silent with respect to this word, yet its connexion is not easily traced. The only method we can suggest is to refer it back to 139, for from *tanto* to *tollas* is evidently parenthetic. Thus the connexion is, although the highest military glory is considered to be the greatest of earthly blessings, by those of martial spirit, *yet* (*tamen*) the attainment of this has often been attended with disastrous results, even to the native land of the successful warrior. The whole clause may be thus rendered, "yet the personal fame of a few has oft-times engulphed their native land in ruin, and so has their ambitious desire of renown, and of an inscription which will be engraven on the stones that guard their ashes; the demolition of which the mischievous powers of the wild fig-tree can easily effect."—*Paucorum*, scil. Marius, Sulla, Cinna, Pompey, Cæsar, Crassus, Antony, Octavianus.—*Sterilis ficus*, is called *caprificus*, ἐρινός. The wild fig-tree by insinuating its root into the minutest fissure, thus fractures and destroys the monuments of antiquity.—*Mala robora*, ὀλοὸν σθένος.

146. *Quandoquidem*, &c. "since even sepulchral monuments themselves are doomed to perish." The poet, in this and the preceding line, shows the folly of those ambitious men, who imagine that they obtain immortality when their tombs have been adorned by inscriptions recording their exploits. Whereas their tombs last, like themselves, but for a short time, and it takes but little to destroy them.

147. *Expende Hannibalem*, either, "weigh Hannibal," i. e. put his ambition and his destiny into the scale; or, rather "weigh Hannibal's ashes."—*In duce summo* "in that most accomplished general."

148. *Hic est*, &c. "This is the man whom Africa suffices not, a land lashed by the Atlantic, and adjoining the genial Nile, extending moreover as far as the Ethiopian population, and (the land of) tall elephants."—*Mauro Oceano*: Compare Hor. Od. 2. 6. 3. *Ubi Maura semper Æstuat unda*. Ὠκεανὸς comes from *Og*, a Phœnician word signifying "circuit," [so *Oceanus* Circumvagous, Hor. Epod.]—*Percussa*, al. *perfusa*, "washed," but the present lection is more poetic.—*Rursus, deinde*, Ruperti, who says, that *Africa admota Nilo* means the east; *percussa*

Mauro Oceano, the west, and that by the "Ethiopians" is meant the extreme east of Africa, namely as far as the Arabian Gulf. These were different from the Ethiopians who inhabited the western coast, beside the Atlantic. By *altos elephantos*, Ruperti says, we are to understand India, where the largest elephants are found. The ancient poets and geographers included Arabia and part of Egypt in India. Achaintre says, that the *interior* of Africa is alluded to in the expression *Æthiopum populos*. Heinecke gives us the following paraphrase.—"Not even was Hannibal satisfied with Africa although it is prodigious in extent; for it is laved by the Mauritanian Ocean, is extended even to the Nile, and moreover (*rursus*) reaches to Æthiopia where there are elephants of huge dimensions; in the phrase *rursus ad* we must supply *extensa*, taken out of *admota* which precedes."—Henninius and others connect line 150 with the next, the meaning of which would be, "Spain also is added to the elephants of Æthiopia." Valesius conjectured *versus* for *rursus* "towards Ethiopia and the land of elephants." Many editions have *aliosque elephantos*, so that the expression would refer either to a difference between the "countries" of Libya, where the elephants existed, or would imply a difference between the "elephants" of Mauritania and Æthiopia, or western and eastern Æthiopia. Plathner conjectures *albos* for *altos;* as Ptolemæus informs us, that "near Libya was an extensive region belonging to the Æthiopians where the elephants were all white." Facciolati explains *rursus*, i. e. *re—ursus—orsus;* to mean "in the opposite direction" i. e. "Africa washed on its shore by the ocean, and stretching on to the Nile, and in the opposite, i. e. the inland, quarter, bordering on Mauritania," &c.

151. *Imperiis*, "to the (Punic) sway," Hannibal conquered a portion of Spain. It was first invaded by Amilcar and Asdrubal.—The Pyrenees divide Spain from France.

152. *Transsilit*, "he springs over," rapidly surmounts."—*Opposuit* "placed in his way."—*Alpem*, singular for plural, *poetico more*.

153. *Diducit*, "he splits." Livy tells us that Hannibal set fire to large piles of trees, and poured vinegar on the rocks when thus heated, which caused them to burst. There are two circumstances which render it probable that this story is fabulous: (1) Polybius does not say a word on the subject of the vinegar; and (2) he could scarcely have procured trees enough on the barren summits of the Alps.—*Acetum*, from *aceo*, "to be tart," as ῥῆξις from ἐῤῥῶγα.—*Rumpit*, "forces a way through." Compare Virg. viii. 76. *Italiæ,—Alpes immittit apertas.*

154. *Jam tenet Italiam*, "he now reaches," or "gains possession of, Italy."

155. *Actum*, &c. "'We have done nothing,' says he," οὐδὲν (ἡμῖν) πέπραχται.

156. *Vexillum pono*, "plant our standard." In the Roman army the standard of the legion was properly called "*aquila*," those of the cohorts were in a special sense of the term called "*signa*," their bearers being *signiferi*, those of the *manipuli*, or smaller divisions of the cohort, were denominated *vexilla*, and their bearers *vexilarii*. But these distinctions were not always attended to.

157. *O qualis*, &c. "Oh what a face was his, and how splendidly adapted for a caricature," &c.

158. *Gætula belua*, scil. an elephant.—*Luscum*, "one-eyed." This word is supposed to be derived from *luce carens*, or qu. *lucisĕcus*, from *seco*, or from ἀλαὸς, as *fuscus*, from φαιός; the third derivation is the best, the first two being undoubtedly incorrect. Hannibal lost an eye

by the damps and fatigue he experienced in crossing the marshes, when making his way into Etruria over the Appennines.

159. *Exitus ergo quis est?* "Well what is the conclusion of Hannibal's glory and of his life."—*O gloria!* This exclamation is here expressive of contempt; *qu. dic.* how empty and deceitful is fame; and the evident consequence of this is, that a thirst for it is foolish and wrong, which is what the poet is endeavouring to prove.

160. *In exsilium præceps fugit,* "has to flee into exile with all speed," *exsilium* Greek φυγή, differed from *relegatio*, in that the former included *aquæ et ignis interdictio*, which being a citizen's rights (*caput*) were taken from him; the latter was merely banishment without the loss of *caput.*—*Deportatio*, is banishment to some particular spot, at a great distance from Rome, generally some desert and wild island, such as *Gyara, Amorgus, Seriphus*, &c. In this was included the total loss of all civil privileges, the individual in fact being politically dead. *Relegatio* was by no means so severe, certain rights, and a portion of the criminal's property were retained, and frequently a restoration to the position nearly of an incolumis took place; a person could be *relegatus*, when placed beyond the Tiber.—*Ex silium*, in its strictly legal sense was first made a Roman punishment, A.U.C. 688, by the *Lex Calpurnia de ambitu.*—Hannibal fled first to Antiochus king of Syria, and afterwards to Prusias king of Bithynia.—*Atque ibi magnus*, &c. "And there he sits a distinguished and illustrious dependent at the pavilion (or "palace") of king Prusias, until it is his majesty's pleasure to awake."—*Cliens* is said to contain the same element as *cluere* (κλύω) "to hear" or "obey," and is compared by Niebuhr with the German *hoeriger*, "a dependent." In the Greek writers on Roman history, *cliens* is represented by πελάτης and *patronus* by προστάτης.—*Regis*, scil. Prusias.

163. *Finem animæ—non dabunt- quæ*, "will not cause the death of that man who," &c.—*Animæ*, i. e. *homini*, Ruperti.—*Res humanas miscuit olim*, "formerly" or "at one time (ποτὲ) embroiled the world."

164. *Sed ille Cannarum vindex—annulus*, "but that famous ring, the avenger of Cannæ." We are, however, inclined to think that the figure *hendiadys* may with propriety be adopted in line 165, "the ring which gave retributive vengeance for Cannæ's monstrous slaughter."—The battle of Cannæ was fought May 21, B.C. 216. The Roman consuls were Æmilius and Varro; the Carthaginian generals were Hannibal, Hasdrubal, and Hanno. It is probable that there is an allusion to the rings which Hannibal sent to Carthage after the battle, and which he had taken from the fingers of the Roman knights who were slain. Hannibal destroyed himself by poison which he kept in his ring. He did so to avoid being delivered into the power of the Romans, who had sent Q. Flaminius to Prusias to demand his person.

166. *Sævas*, "rugged," "frowning."

167. *Declamatio*, "a theme for declamation" for boys in the schools of the Rhetoricians. The old scholiast paraphrases this "that boys in the schools should debate as to whether Hannibal should have retired from the Alps," but Ruperti says, that it is rather on the propriety of his crossing the Alps at all.

168. *Unus.* Seqq. The examples of Alexander the Great and Xerxes are given to teach us the pernicious effects of inordinate ambition.—*Pellæo juveni.* Alexander who was born in Pella the seat of the Macedonian empire.—*Orbis*, "world."

169. *Æstuat*, &c. "He chafes in discontent at the narrow limits of the world."

170. Gyaræ was an island in the Ægean, one of the Cyclades, hod. *Calairo*, or *Coloiera*, or rather *Jura*, situated between Andros and Cea. Malefactors were banished thither in the time of the Emperors, as it was a most bleak and rugged isle.—*Serīphos* one of the Cyclades, hod. *Serfino*, about 12 miles in circumference.

171. *A Figulis.* "The city fortified by brick-makers," (κεραμεύσι) was Babylon, which Semiramis is said to have surrounded with a wall of brick (*muro e cocto latere*).—Alexander died here B.C. 323.

172. *Sarcophăgo*, Σαρκοφάγος, was the name of a peculiar kind of stone, (found in veins at Assos, a promontory of Troas,) which was said to consume the flesh of bodies deposited therein, in the space of forty days. Alexander's body was interred by Ptolemy at Alexandria in a golden coffin, and it may be interesting to the reader to know, that the "Sarcophagus," in which the coffin was enclosed, is now in the British Museum, and has been there since 1802. Dr Clarke obtained it in Egypt, where he found it in the possession of French soldiers, and he has written an essay upon it which effectually proves its genuineness.

173. *Quantula*, &c. "How insignificantly great are the puny bodies of men."—*Creditur olim*, &c. "Athos is believed to have been formerly sailed through, and everything else that lying Greece dares to record in history, namely, that the sea was covered," &c. Juvenal *en passant* makes a hit at the foolish and absurd tales which the Greek writers recounted concerning Xerxes, and the object of which was to give a high notion of their countrymen's valour. Thus, they said that Xerxes' infantry amounted to seven millions, and his fleet to one hundred thousand vessels; that through Athos, an exceedingly high mountain of Macedonia, (a peninsula, hod. *monte Santo*), a canal was cut, through which his fleet passed; that deep rivers (176) were drunk up by the army at a meal; that the whole sea was, as it were, *paved over* (*constratum*) by his fleet, forming a road to walk on, and that a bridge was thus formed across the Hellespont over which his chariots drove (*suppositum rotis*). —*Constratum*, καταστρωθήν,—the *flumina* were the Scamander, the Onochonus, the Apidanus, and the Echedorus.—The "*Mede*" may mean either the Asiatic hosts, or Xerxes king of the Medes and Persians.—*Prandente.* The *prandium* was a luncheon taken about 12 or 1 o'clock in the day; derived from πρὰν, from πρωΐ, "in the morning." Before we quit this part of the sentence it may be well to state, that Ruperti would prefer the reading *lacus* for *amnes* in 177, in order, as he says, to prevent the tautology in *amnes* and *flumina*, and because Herodotus tells us, that Xerxes' army not only drank up four rivers, but also a lake thirty stadia in extent.

178. *Madidis—alis.* Concerning the interpretation of these words there has been no little dispute. Perhaps the preferable mode is to translate them "with moist arm-pits," the allusion in which will be to the great exertions of this Sostratus in the recitation of his writings causing him to perspire; thus, Hor. "*sudor ad imos manabat talos.*" Others, however, interpret them as signifying that poetic *furor* or frenzy, which excites the writer as though with wine, and, as in the case of Sostratus, causes him to exceed the bounds of truth and fidelity. Others, again, refer the expression to real drunkenness, to which they contend Sostratus was prone. Certainly *madidus* and *madiens* (Greek βεβρεγμένος) are often used in the sense of *ebrius.* According to the second and third interpretations, the translation of the words will be simply "with moistened wings,"—or "Sostratus sings in his tipsy flights." Nothing

is known of Sostratus whatever, consequently, we cannot be certain in what way the sentence is to be correctly rendered. Heinecke strongly contends that *madidis alis* means "wings surcharged with moisture," which therefore incapacitated Sostratus from soaring into the clouds, i. e. rising into the sublime in poetry. Thus, the meaning will be, that he was a bad poet. The first interpretation that we have given above is that of the old Scholiast.

179. *Ille* is joined in construction with *barbarus*, scil. *rex*, i. e. Xerxes. —*Qualis* "in what plight," οἷος.—*Salamis*, an island in the *Saronicus Sinus* (Gulf of Egina), on the southern coast of Attica. It is now called *Colouri*, and is celebrated for a battle between the Greeks and Persians, fought, October 20, B. C. 480.

180. *In Corum*, &c. "to vent his passion on the northwest and southeast winds by scourging them." *Corus*, Greek Ἀργέστης, Xerxes, when he heard that his bridge over the Hellespont had been destroyed by a storm, ordered that three hundred lashes should be inflicted on the above winds, and that two chains should be thrown into the sea, boasting that his sway was not only over the winds but also over Neptune (Ennosigæus) himself. Herodotus says, that he whipped the waves, not the winds.

181. *Numquam*, &c. Even Æolus, their monarch, treated the winds with less rigour than the *wise* Xerxes—hence we infer that *barbarus* in this line signifies not so much *peregrinus* as *sævus, inhumanus. Æolio*, see Virg. Æn. 1. 51.

182. *Ennosigæum*. Ἐννοσίγαιος properly Ἐνοσίγαιος, a name of Neptune, from ἐνδω "to move," and γαῖα, so also Ἐνοσίχθων in Homer and ὁ κινητὴς γᾶς (Pindar). These epithets seem to have been given to Neptune from the circumstance, that when earthquakes occur the sea is greatly agitated. Gellius assigns another explanation, namely, that earthquakes may have been thought by the ancients to be occasioned by the agitation of waters in the depths of the earth. Perhaps, as Neptune was the personified symbol of all waters, allusion may be made by this name to the deluge of Ogyges, which broke down the mountains which hemmed in the inland sea formerly covering Thessaly, and formed a passage through the vale of Tempe.

183. *Mitius id sane*, &c. "No doubt there was some leniency in his not accounting it deserving of the brand." Ironical.—*Stigmata* στίγματα were letters branded on the foreheads of fugitive slaves.

184. *Huic*, &c. "Would any of the divinities be inclined to favour" or "assist that man," Xerxes, scil. The old Scholiast takes *servire* in the sense of "serve," (θητεύειν Hom.) as Neptune worked for Laomedon, Apollo for Admetus, &c.; but the other sense is preferable. Marshall reads this clause without a note of interrogation, which gives the words an ironical turn: thus, it would mean, "Oh, no doubt, any of the gods would serve him, for he must be a kind master as he did not brand Neptune."

186. *Nempe*, &c. Here is the answer. "Just, then, in one boat, over the blood-crimsoned waves, with its prow also moving slowly through," or "by reason of," the thick floating corses of his host. For *per* in the sense of "by reason of," see Hor. Epist. 1. *Ut ne quid externi valeat* PER LEVE *morari*.—*Nave*. i. e. *Piscatoria scapha*. Justin. This is either hyperbole of the poet, or he alludes to those Persians who, when the boat in which Xerxes was sailing was nearly sinking in a storm, on account of the great number of passengers it contained, leaped overboard at the king's request. The meaning, then, will be,

"a vessel rendered slow by the dense crowd of fugitives, destined to be corpses." But the former interpretation is preferable.

187. *Has,* "such as these," join *toties* with *exegit.*

188. *Da spatium,* &c. Juvenal now exposes the folly of those who pray for long life.

189. *Hoc—solum,* as though it were the *summum bonum,—recto vultu,—et pallidus.* 1. "Both well and sick;" 2. "whether happy or sad;" 3. "boldly and anxiously;" 4. *recto vultu* "openly," "not in secret," and *pallidus,* "pale," scil. from too much desire for, and fear of not obtaining, the object of your anxious prayers.

190. *Sed quam,* &c. "But with how unremitting and prodigious woes is protracted age replete."

191. *Tetrum ante omnia,* "ghastly," or "haggard beyond everything." Hor. Od. 4. 10. 2.

192. *Sui,* "its former self."—*Deformem,* &c. "a wrinkled," "withered hide instead of a skin."—*Cutis,* "a human skin," *pellis,* "a beast's hide;" also *cutis* is applied to the young and living; *pellis,* to the old and the dead.—*Cutis* is χρὼς; *pellis* is δέρμα or ῥινός.

193. *Pendentes genas,* "cheeks that are fallen away," or "fallen in," "flaccid," or as we say "sunken," so also *fluentes buccas,* and in Suetonius *malas labentes.*

194. *Quales* is governed by *scalpit.—Tabrăca,* a maritime city of Numidia.

195. *Vetula,* "wizened."—*Jam mater,* "now old."

197. *Robustior,* "of greater physical strength," ἰσχυρότερος.

198. *Membra,* is in apposition with *facies.* "The limbs shaking in unison with the voice."

199. *Lēve,* "bald."—*Madidique,* &c. "And the infant condition of a drivelling nose," i. e. "a nose drivelling as in infancy," Tr. "a second childhood, with drivelling nostrils."

200. *Frangendus,* &c. "The unhappy man must chew his bread with toothless gums." Lactantius derives *gingīva,* from *gigno,* qu. *gigniva.*

201. *Usque adeo gravis,* "so very offensive," or "intolerable."

202. *Ut captatori moveat fastidia,* "as to excite loathing in the fortune-hunter Cossus." Perhaps this is the Cossus mentioned in 3. 144, if so, he must have succeeded well in his legacy-hunting.

203. *Torpente,* "dull," "blunted."

213. *Quid refert,* &c. "What matters it (τί προσήκει) in what part of the extensive theatre *he* sits, who with difficulty can hear the horn-blowers and the trumpets' harmonious sounds," or "the combined flourish of trumpets?"

215. *Clamore,* &c. "There is need of actual outcry, that his ear may catch, whom the slave announces as a visitor, what hour he may name." The Romans used to send their servants to the Forum, to see what hour it was by the famous sun-dial erected there.

217. *Gelido jam.* Join *jam* with *gelido.*

218. *Circumsilit,* &c. "Every species of malady, in marshalled troop, rushes round him." Perhaps this means, that the diseases attack him each in its turn, in rotation. Compare Hor. "*Febrium cohors.*"

220. *Hippia.* Compare 6. 82.

221. *Themison.* A celebrated physician of Laodicea in Syria.—*Ægros,* "patients."

222. *Quot,* &c. "How many friends Basilus, how many wards Hirrus circumvented." The meaning of the word *socios* in this passage cannot

be decidedly ascertained, as we do not know definitely who or what this Basilus was. If he was, as some say, the governor of a province, it will probably signify "allies;" if an advocate, it will mean "clients," or perhaps "friends." But he may have been *magister societatis*, i. e. the director of the public company which farmed the state revenues, and in that case the *socii* here mentioned, were the *publicani*, his "partners."—*Hirrus* was a dishonest guardian.

226. *Quo tondente gravis*, &c. "Under whose operating hand my beard used to rasp, a troublesome appendage to my youthful chin;" or, *gravis* may signify, "large," "bushy." Le Grange thinks that in using the word *sonabat* here, the poet has an allusion to the etymon of the Greek τρίχες, scil. παρὰ τὸ τρίζειν, from the grating of the beard when being shorn.

227. *Coxa debilis*, "hip-shot."

230. *Deducere rictum*, "to open wide his jaws."

232. *Ore pleno*, "with replenished bill." Compare the beautiful passage in Hom. Il. ix. 324.

ὥς ὄρνις ἀπτῆσι νεοσσοῖσι προφέρησι
μάσσαχ'; ἐπεὶ κε λάβῃσι, κακῶς δέ τε δι πίλεν αὐτῇ.

Juvenal has endeavoured to express the last expression by *Jejuna*.—*Sed omni*, &c., "but that dotage is greater than all loss of the members, which recognises not," &c.

236. *Eduxit*, "he has brought up," equivalent to *educavit*.

237. *Heredes*, &c. "He forbids his own blood (*suos*) to be his heirs."

238. *Phialen*, she was a courtezan.—*Omnia bona*, Phiala was accordingly his *hæris ex asse*, which is the legal term. Such a testament was called *inofficiosum*.—*Tantum*, &c. "such influence has the breath of her artful mouth, which for many years was prostituted in a dungeon of a brothel."

240, &c. But even granting that many are free from the personal infirmities incident to old age in general, nevertheless, a person of long protracted life must witness many afflicting circumstances, in comparison with which death is certainly preferable.

240. *Ut vigeant sensus animi*, "though their mental faculties be in full vigour."

242. *Plenæque*, &c. "and *urns* filled with the ashes of their sisters."

243. *Ut renovatâ*, &c. "that they must wane in years, amid the ever-recurring mortality of their family, amid multiplied griefs, in ceaseless mourning, and in the dark habiliments of woe."

246. *Rex Pylius*. Nestor, king of Pylos in Messenia.

247. *A cornice secundæ*, "next to that of a crow." Hesiod assigns nine ages of men as the life-time of a crow.

248. *Felix (fuit) nimirum*. Ironical.

249. *Suos jam*, &c. "now reckons his years on his right hand." The ancients counted on the left hand as far as a hundred, then on the right up to two hundred, after which they returned to the left for the next hundred, and so on. Homer says of Nestor," τρὶς γὰρ δὴ μίν φάσιν ἀνάξασθαι γίνν' ἀνδρῶν. By counting his years, on the right hand, he may indicate either that Nestor was a little above an hundred years old, or bordered on three hundred, the former is preferable as coinciding with Homer; for if a generation be counted as equal to 35 years, three generations will be equal to 105: the *jam* in this case is emphatic, i. e. "now," "not before," who has just begun to enumerate, &c.

250. *Quique*, &c. i. e. who saw so many autumns.—*Oro*, &c. "I pray you, just consider for a moment how strongly he must complain of the

appointments of destiny, and of the inordinate length of his thread of life." Stamen is νῆμα, in Luc. Contempl.

252. *Acris Antilochi*, "of the brave Antilochus." Ἀντίλοχος μενεχάρμης Il. ό 582. θοός—πολεμιστής, ό 585. He was son of Nestor, and slain by Memnon.

253. *Barbam*, this periphrasis is used to heighten the sadness of the picture, for the fact of his sons being *barbatus*, shows that he had arrived at manhood.—*Ardentem*, scil. on the funeral pile.—*Ab omni Quisquis adest socius*, "of every friend that's near him," this is a more elegant lection than that which many Editors have adopted, namely *ab omni Quisquis adest socio*.

254. *Cur hæc*, &c. "why he has to last for such a length of time," scil. that he should live to see his son slain.

256. *Hæc cadem*, (*queritur*).—*Peleus*, son of Æacus and father of Achilles. Paris and Deiphobus shot the latter in the temple of the Thymbræan Apollo, as he was on the point of marriage with Polyxena. —*Raptum*, "torn from him," by death. Peleus broke his heart on receiving the intelligence of his son's death.

257. *Alius*, Laërtes, king of Ithaca, and father of Ulysses.—*Cui fas*, "whose fate it was."—*Ithacum*. Ulyssem.—*Natantem*, "tossed about on the sea," some render this, "swimming for his life," referring it to his shipwreck near the isle Calypso; but a passage in Propertius concerning Ulysses settles the meaning of the word here." "*Totque hiemis noctes, totque* NATASSE *dies*," 3. 10. 32. Homer, moreover, Iliad. xii. 470, represents Ulysses to have floated on the water, after the destruction of his ship, for nine whole days.

258. *Incolumi*, &c. "During Troy's prosperity Priam would have descended to the shade of Assaracus with magnificent funeral solemnities, Hector and all his brethren supporting his corse upon their shoulders, amid the tears of the Trojan matrons, so that Cassandra and Polyxena, rending their garments should begin to utter the first sounds of wail, had he but died at a different period, [namely] when Paris had not commenced to build his daring barks." Assarăcus was son of Tros, and brother of Ganymede and Ilus, the latter of whom was father of Laomedon, Priam's father.

261. *Ut*, i. e. [*ita*] *ut*. Ruperti.—*Planctus*, κομμός, properly "a striking or beating on the breast, arms, or face, as a sign of grief."

262. *Palla*, πίπλος, properly "a shawl."

263. *Diverso*, scil. different from that time at which he did die. Many MSS. and Editions read *quo nunc*, for *quo non*, i. e. at a time when Paris was just commencing to build his adventurous fleet.

264. *Audaces*, an epithet of the person transferred to the thing.

265. *Contŭlit*, "confer upon him," scil. Priam.

266. *Eversa*, "overturned," ἀνατρέψασα, so Virg. Æn. 3. 1.—"*Priamique evertere gentem*."—*flammis*, &c. "Asia sinking beneath the flame and the sword." Asia minor is here meant, or rather the Troad, which was the most flourishing portion of the latter.

267. *Tunc miles*, &c. "Thereupon the veteran, palsied by age, throwing aside his diadem arrayed himself in arms, and fell before the altar of Jove supreme, as falls an aged ox, which, now disdained by the ungrateful plough, gives to its master's knife its wasted and worthless neck." *Ara* was a general term denoting any structure elevated above the ground, and used to receive upon it offerings made to the gods.—*Altare*, contracted from *alta ara*, was properly restricted to the larger, higher, and more expensive structures. Hence Menalcas (Virg. Ecl.

5. 65), proposing to erect four altars, viz., two to Daphnis, and two, which were to be *high altars*, to Apollo, says,—"*En quatuor aras: Ecce duas tibi, Daphni; duas, altaria, Phœbo.*" Servius, in his commentary on this passage, observes, that *altaria* were erected only in honour of the superior divinities, whereas *aræ* were consecrated not only to them, but also to the inferior, to heroes, and to demigods. On the other hand, sacrifices were offered to the infernal gods, not upon altars, but in cavities (*scrobes, scrobiculi, βάθρα, λάκκοι,*) dug in the ground. Agreeably to this distinction, we find that in some cases an *altare* was erected upon an *ara*, or even several high altars upon one of inferior elevation.—*Summi Jovis.* Priam was slain by Neoptolemus, or Pyrrhus, son of Achilles, before the altar of Jove Ἕρκειος.—*Ut vetulus bos*, so Virg. Æn. 5. 481. "*Sternitur exanimisque tremens procumbit humi bos,*" which line is said to be a fine instance of Onomatopœia.—*Ingrato*, here again the epithet which properly belongs to the husbandman, is transferred to the plough; "ungrateful for all his past services."

271. *Exitus ille*, &c. "That death was in a manner (*ut eumque*) the death of a human being," i. e. Priam died in the form at least of a human being, although he met a death by violence; but Hecuba's fate was worse, as she was metamorphosed into a bitch, in consequence of her vituperative language against the gods. Hence we may give a specific meaning to *torva* in the next clause, "fiercely railing," or as it may apply to her appearance *after transformation* we may simply render it, "grim," "fierce." Her fate is thus predicted by Polymnestor in Eurip. Hec. 1206.

κυων γενήσει πύρσ' ἔχουσα δέργματα.

272. *Quæ post hunc vixerat*, "who had outlived him."

273. *Festino*, &c. "I now hasten to those of our own country, and I pass over in silence both the king," &c.—*Regem*, Mithradates; who lived sixty-nine years [rather seventy-one years], and reigned fifty-seven, during forty of which he carried on war with the Romans. A Gaul named Bituitus at last killed him at his own request, about B.C. 63. Cicero says that he was the greatest monarch who ever sat on a throne. He was the seventh prince of that name who occupied the throne of Pontus.

274. Crœsus, was king of Lydia, conquered by Cyrus.—*Justi*, "right-thinking," or "legislator."—Solon was one of the seven Greek sages, and legislated for Athens in the thirty-third year of the elder Tarquin's reign. For the dialogue between Solon and Crœsus see Lucian, Contempl.

275. *Respicere*, &c. "to look at," "consider the last stages of a long life." This wise and true maxim of Solon has been imitated by many classic writers, thus, Soph. Œd. Tyr. 1517

ὥστε ἐνητὸν ὄντ' ἰκτινην σὴν τελευταίαν ἰδεῖν
ἡμέραν ὑποσκοποῦντα μηδὲν' ὀλβίζειν πρὶν ἄν
τέρμα τοῦ βίου περάσῃ μηδὲν ἀλγεινὸν παθών.

276. Seqq. The poet now endeavours to show by the lives of Marius and Pompey, the evil of a protracted old age, and how those individuals would have escaped numerous afflictions had they died younger.—Caius Marius was seven times consul. When driven from Rome by Sulla he was forced to hide in the "marshes of Minturna" (a town on the confines of Latium and Campania) to avoid the cavalry sent in pursuit of him. He was afterwards betrayed to his enemies, and after an interval sent off to Africa, where he is said to have begged his bread amid the ruins of Carthage.

278. *Hinc*, scil. from a lengthened life. Marius was sixty-eight when he died.—*Quid*, &c. "what object could nature in all the world, what object could Rome have produced, more blessed than that citizen (scil. Marius), if, amid the surrounding band of his captives, and amid all the gorgeous array of war, he had breathed forth his triumphal soul when he was about to descend from the Teutonic car?" i. e. had he died immediately after his triumph over the Cimbri and Teutŏnes.—*Opimam*, either "glorious," or "sated with spoils," alluding to the *spolia opima*.

283. Pompey was seized with fever in Campania; and the poet says that Campania, as though foreseeing the calamities which ultimately would befal him, had kindly sent this fever to cut him off; but that the united prayers of cities and people rescued him from its grasp.—*Provida*, "prescient," "foreseeing his doom."

285. *Vicerunt*, "prevailed," in effecting his recovery.—*Igitur*, &c. "Accordingly his own evil fortune, and that of the city, deprived him when conquered of that head which had been reserved for this," or "which had been thus preserved." Pompey was murdered in his fifty-eighth year, by Achillas, one of Ptolemy's officers, and by L. Septimius, a military tribune.

286. *Hoc cruciatu*, &c. "From this torture, from this punishment were Lentulus and Cethēgus free, and fell unmutilated; Cataline also lay in death with his body unsevered, or "not dismembered." Lentulus and Cethegus were strangled in prison, see *Sall. Bell. Catal.* The ancients believed that their wounds and mutilations followed them to the next world, and therefore they felt horror at being dismembered. Pompey, though such an eminent man, was infinitely more unfortunate, therefore, than these foul conspirators against their country, as he was decapitated by his murderers. Had he died young, Juvenal contends, he would have escaped this calamity.

289, seqq. Beauty of person often exposes the possessor to fearful dangers, therefore it should not be prayed for.—*Formam*, &c. "The anxious mother when she beholds the shrine of Venus, prays for beauty for her sons with murmured supplications of little fervency; but of much greater for her daughters, even to [the offering of] tenderly-sweet vows," i. e. so as to pour forth vows full of tender sweetness to propitiate the favour of the fair deity. This is Ruperti's method, the literal translation being, "even to [the offering of] delights of vows," i. e. "delightful vows." The construction is precisely the same as that of "*juga silvarum*," in Virgil, literally, "heights of woods," i. e. "wooded heights." Another method is "even to delighting in her vows," i. e. "so as to revel in the dainty luxury of her vows." Another method is, "so as to be the objects of delicious desire," i. e. that they may be so beautiful as to inspire youths with passion. There are other interpretations, but of a nature rather indelicate.

291. "*Cur tamen*" *inquit* "*Corripias?*" "'why, however, should you censure [these prayers]?' says the mother;" or, rather *inquit* is for *inquis* or *inquitis*. as the Greek ἴφη and φησὶ are often thus employed, when a person pretends that something is offered in opposition to what he has advanced, by one or more either absent or present.

293. *Faciem—qualem Ipsa habuit*, "a form such as she possessed," "*Tum* FORMA [*Lucretiæ*] *tum spectata castitas incitat* [*Sex. Tarquinium*]"—Livy 1. 57.

294. *Gibbum*, "her hump," from ὑβὸς, '*incurvus*.' Livia the wife of Rutilius was an old woman upwards of ninety-seven years of age;

Pliny, however, does not represent her as *gibbosa*. It is probable that she was some deformed woman of that day.

295. *Suam* (*faciem et formam*).—*Filius autem*, &c. "But a son with a beautiful person keeps his parents in perpetual misery and fear," namely, lest his morals be corrupted

297. *Rara*, &c. "So rare is the association of beauty and chastity."

298. *Sanctos licet*, &c. "Though his rigidly austere family may have transmitted him unblemished morals, and may have resembled [in austerity], &c.—*Vetcres Sabinos*, many editions have *Sabinas*, which seems to be in some measure defended by many passages in the Latin poets where the chastity of the Sabine women is highly spoken of; for instance see Hor. Epod. 2. 40. 4.; but surely there is no necessity for altering the present lection when we find in Livy 1. 8. "*disciplina tetrica ac tristis veterum Sabinorum, quo genere nullum quondam incorruptius fuit.*"

300. *Præterea*, &c. "Besides, though bounteous Nature with liberal hand should give him a chaste disposition, and a cheek that glows with the blush of modesty," this latter expression was in Greek τὸ χρῶμα τῆς ἀρετῆς.—Properly speaking, *benigna* applies to *natura*, and *larga* to *manu*.

324. *Quid profuit immo*, "well, what did his solemn resolution avail Hippolytus—what Bellerophon?" *propositum*, his resolution to lead a chaste life. His step-mother Phædra endeavoured to seduce Hippolytus, but ineffectually. She then in a paroxysm of rage accused him to his father Theseus, in consequence of whose curse he was thrown from his chariot and killed.—Bellerophon was son of Glaucus. He rejected the criminal advances of Sthenobœa the wife of his host Prætus king of Argos. In consequence of his coldness she accused him to her husband, who found means to get him much persecuted. These stories seem to be founded on that of Joseph and Potiphar's wife; Gen. xxxix. 7.

326. *Erubuit*, &c. "Why truly the one (Phædra) reddened at the repulse as though scorned, also Sthenobœa took fire no less than the Cretan, and both roused themselves to action," literally, "lashed themselves into fury," a metaphor from a lion.—*Hæc*. This word is singularly employed here, inasmuch as there is no previous mention of Phædra. Ruperti thinks there is an error in the text, and conjectures the proper reading to be, *Erubuit nam Phædra, ut fastidita repulsa*. In the translation of the line which I have given, I have taken *repulsâ* as a noun, it may, however, with equal propriety be considered as a participle in the nominative. Sthenobœa is called Antea in Homer, Il. Ζ 160.—*Cressa*. Phædra was daughter of Minos king of Crete and his wife Pasiphaë.

328. *Sævissima*, "most relentless."

329. *Quum stimulos*, &c. "When fear of shame supplies incentives to her resentment," i. e. "adds fuel to her hate," properly a metaphor from goading oxen.—*Elige*, &c. "Tell me, what advice do you think should be given to him, whom Cæsar's wife intends to wed?" Messalina, while her husband Claudius was absent at Ostia, obliged C. Silius, consul elect, to marry her publicly, after having compelled him to repudiate his own wife Julia Silana; which caused his destruction.

332. *Rapitur Messilinæ oculis*, "is charmed," "rivetted," "fascinated by Messalina's eyes, only to be destroyed (*extinguendus*)." This is Ruperti's method, whereby *rapitur* is made nearly synonymous with *capitur*. The common way is to join *extinguendus* in construction with

oculis, thus, "is hurried off (scil. to destruction) doomed to be destroyed by the eyes of Messalina." Others erroneously translate "to be destroyed *before* the eyes of Messalina."

333. *Parato Flameõlo*, "with bridal veil prepared."

334. *Tyrinsque*, &c. "And in the gardens a marriage-couch overspread with purple is openly placed, and, after the ancient fashion, a dowry will be given, namely ten hundred thousand sesterces," *Hortis*, scil. of Lucullus, a place of public resort.

336. *Signatoribus*. Those who signed the papers relative to the dowry, &c. *Auspex*. No important step was taken by the Romans, unless under the sanction of the *auspices*. Hence they were always in attendance on marriage ceremonies.

337. *Hæc tu*, &c. "Didst thou [Silius] really imagine that these proceedings were secret, and entrusted to but few? She won't marry unless in regular form," scil. with the *auspex*, the *signatores*, &c. Everything in this ceremony proves that Messalina, in her mad passion, wished all forms of the most sacred marriage (*confarreatio*) to be scrupulously observed, the dowry, *auspex*, &c., all confirm this. Such a marriage could only be broken by rites of the most horrible description.

338. *Quid placeat, die*, &c. "Tell me, then, your determination; if you don't choose to obey her, you will be murdered before candles are lighted," i. e. if you do not submit to her wishes in being married publicly, she will get you murdered before evening.—*Lucernas*, λυχναψιαν.

340. *Si scelus*, &c. "Whereas if you *do* commit the crime, trifling indeed will be the respite afforded you, [namely] until the matter, long known to the city and community at large, reaches the ears of the Emperor."

342. *Dedecus*, &c. "He (the Emperor) will be the last to know the dishonour of his house." Such was the infatuated stupidity of this prince.

343. *Sit tanti*, &c. "Let a few days longer duration of your life be of such value in your eyes," as to induce you to comply with her demands. For if you *do* comply you will live for a few days, until the matter shall have become known to Claudius; whereas if you do not comply you will be murdered this evening; but, &c., see next note.

344. *Quidquid*, &c. "Whichever course you may consider the preferable and the easier one [it is all the same which you adopt, for] this fair and radiant neck of yours must be presented to the steel," either of Messalina or of Claudius. With the latter clause compare, Eurip. Hec. 544. παρέξω γὰρ δέρην εὐκαρδίως.

346, &c. The poet does not mean that all wishes of mankind should be stopped, but they should be accommodated to the vastly superior power which the deity possesses of knowing our wants, and estimating our deficiencies.

349. *Nam pro*, &c. "For instead of what is agreeable, the Deity will give us everything that is most suited for us." There is a distinction between *jucundus* and *gratus*. Everything which is *jucundum* is *gratum*, but not *vice versâ*: thus, medicine is *gratum* to a sick person, but not *jucundum*.

350. *Nos*, &c. "Carried away by the impetuosity of our passions, and by blinding and powerful desire, we pray for our marriage, and for a prolific spouse; but to them only [the deities] is it known of what nature will be our children, of what nature our wife."

355. *Divina tomacula*. "The consecrated sausages." The *tomaculum*, from τόμοι or τόμια (τ μνω), was a sausage made of the liver and other

parts of a pig's interior minced up with the fat. A "white pig" was sacrificed on the occasion of a marriage (Varro), and by the Greeks to Venus. Pigs were sacrificed also to Lucina, to Silvanus, and at Athens to Jupiter.

358. *Qui spatium*, &c. "[a mind] which may rank the last stage of life among the duties of our nature." It was part of the Stoic doctrine to have no dread of encountering things which were unavoidable. The meaning of the present passage is, that we should pray for such a mind as may be calculated to look on the termination of our earthly career as a duty, and so may not dread it. It would be unnecessary to say thus much, as the sense appears so plain, were it not that many, without duly considering the connexion, assign to *munera* the signification of "gifts," "boons," "kindnesses." With reference to the expression *spatium vitæ extremum*, many analogous passages might be adduced, but the metaphor is too commonly employed to require much illustration. St Paul speaks of life as "a RACE that is set before us." And the end of life is called the "goal," *meta ævi*, *νύσσα*.

360. *Et potiores*, &c. "And which may esteem the laborious undertakings and rigorous toils of Hercules to be preferable to the lasciviousness, and luxury, and downy couches of Sardanapalus;" i. e. a mind which would rather be exercised, strengthened and improved by vigorous exertion, however severe, than waste or enervate its energies in luxurious indulgence. Sardanapalus was the last king of Assyria, and was noted for his disgraceful excesses.

363, 364. You can procure equanimity and even happiness for yourself, by the study of virtue and philosophy. It is needless, therefore, for you to pray for that which you can effect.—*Semita certe*, &c. "Surely the only path that leads to tranquillity of life, lies through virtue:" *semita*, *οἶμος*.

365, 366. Fortune has no power over men, but least of all over those who study wisdom and virtue, who have proper control over their passions, and who do not seek those extrinsic advantages which are subjected to fortune's power, but who earnestly pursue the attainment of those mental excellencies which are real blessings, and of which fortune cannot deprive them; but those who do not look keenly into the causes of things, and are carried away by depraved desires, are led by their ignorance tacitly to confess their belief that worldly events occur, not by divine direction, but by fortune's will, and to this they ascribe the origin of those evils which their own misconduct had induced.—*Numen*. Among the poets signified; 1. The will of the deity, and whatever was an indication of that will; 2. His power and majesty, (as perhaps in the present passage); 3. The deity himself, and 4. his nature or name and title. Another lection is *Nullum numen abest*, i. e. if a person be gifted with *wisdom* in the management of affairs, the deities all will look on him with favour.—*Cœloque locamus*, "and we enshrine thee in the skies."

NOTES ON SATIRE XIII.

Argument.

Calvinus had left a sum of money in the hands of a confidential person; no uncommon thing in those days, as there were then no public banks. This man, when he came to re-demand it, foreswore the deposit.—15 *seqq.*

The utmost indignation and fury, are expressed by Calvinus at this breach of trust, 11—15. His friend Juvenal endeavours to soothe and comfort him under his loss.—7 *seqq.*

The topics of consolation which the poet employs are these. That the fortune of Calvinus was so considerable that the loss could be easily borne: 7 *seqq.* 13—16. and that such acts of dishonesty were nothing extraordinary, amid the general depravity of the times, when a man of strict integrity would be regarded as a prodigy: 16—74. 120—173. This universal corruption was owing, in Juvenal's opinion, to the absurd notions entertained respecting the deities, from the opinions of the avowed atheist, to those of the practical infidel: 75—119. He proceeds to deprecate revenge, as no reparation of harm received, and as unworthy of a man and a philosopher: 174—192. to represent the stings of a guilty conscience, and the superstitious fears of the guilty, as an infinitely greater punishment than any other: 192—235. and to state, that if the wicked are left to themselves, they add crime to crime, till the measure of their iniquities is full, when vengeance and retribution infallibly overtake them.—236—249.

Juvenal is here *almost* a christian; for though his ignorance of "that light which was to come into the world," did not enable him to number among the dreadful consequences of impenitent guilt, the certain punishment of life to come; yet on every other topic that can alarm or terrify the sinner, he is energetic and awful beyond example. Perhaps the horrors of a troubled conscience were never depicted with such impressive solemnity as in this satire.—192—198, 210—239.

Bishop Burnet (as we before stated) recommended the tenth satire to his clergy, in his "Pastoral Letters": the present is not, indeed, so poetic, so fervid, so majestical, as that; but, on the other hand, it enters more into the common business of life. All cannot be statesmen and kings; but all may be injured by treachery, and all have need to be reminded that guilt sometimes finds its punishment, even on this side the grave!

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1. *Exemplo*, &c. "whatever action is committed involving a pernicious precedent, gives unpleasant sensations even to the perpetrator." Some editions have *malum, committit exemplo*. But Ruperti remarks that in this case the perpetrator would commit a crime "after" some precedent,

whereas, *malo—exemplo* denotes that he is the first to do such an act, and by his example he affords a precedent to others.

2. *Prima*, &c. "This is the first" or "chief punishment, namely, that no guilty person is acquitted at the tribunal of his own conscience," literally, "when he himself is judge."—*Nocens* differs from *noxius*, inasmuch as the latter implies habitual guilt, and the former guilt in some particular action. An analogous distinction likewise exists between *innoxius* and *innocens*.

3. *Improba quamvis*, &c. "even though the dishonest partiality of the Prætor may have prevailed by means of the deceitful urn," i. e. though the Prætor may have gained his point, that the criminal should escape on his trial, by means of the false votes of the *judices* whom the Prætor had chosen by lot. The Prætor or Quæsītor, on whom had devolved a capital trial, used to choose by lot, judges selected out of the decuries, by tablets which were thrown into an urn; so that he was enabled to benefit the accused by selecting either his own friends, or those of the accused. The same officer also gave the judges, when chosen, three tablets, one of acquittal, having upon it the letter A. (for *absolvo*), one of condemnation, C. (*condemno*), and one of ampliation, or putting off the trial till another day, in consequence of the proof not being clear. This last had the letters N. L. for *non liquet* "it is not clear," or "not proven." Each of the judges threw one of these tablets into the urn, and of course, if corrupted by the Prætor, could throw in such as would acquit the most infamous criminals; so that the words *fallaci urna* may be intended to convey the idea of the *judices selecti* being corrupted, as well as the *Prætor* himself having shown partiality, in the selection of them. Other editions, however, read *fallacis* agreeing with *Prætoris*. Indeed, it is the injustice of the Prætor that Juvenal here alludes to particularly, for even though the *judices* (who were usually about fifty in number) were not corrupted, yet as each of them privately put his tablet into the urn, and as it was the Prætor who pronounced sentence according to the majority, it is evident that he could change many of the tablets, and could adopt other underhand means of procuring whatever verdict he wished to have. The tenor of the passage leads to the supposition that Calvinus had brought his treacherous friend before the Prætor, whose *improba gratia* defeated the ends of justice.

5. *Quid sentire*, &c. "what do you suppose are the sentiments of all, Calvinus, in reference to this late villanous proceeding, even the crime of breach of trust?" Here is some little consolation; every one sympathizes with you, Calvinus, and is on your side. For *quid censere putas omnes*, Schurzfl, reads *putas homines*, and for *recenti*, Rutgers proposes *retenti*, i. e. *depositi abnegati ac non reddīti*. Martial mentions an indifferent poet of the name of Calvinus, but it is probable, that he was not the person here alluded to.

6. The connexion is, "[no doubt it is a gross act of dishonesty] but neither has so slender an income fallen to your lot, that the weight of a trifling loss should sink you, nor are such calamities as you now suffer of rare occurrence before our eyes."—*Jactura*, ἐκβίλη, see Sat. 3. 125.

9. *Cognitus*, scil. *est*,—*ac jam Tritus*, &c. "And is now quite common, and of the general run of misfortunes," literally, "is taken from the middle of fortune's heap of calamities," i. e. it is not taken from the *top* of fortune's stock of miseries, it is not "*ultimus Erumnæ cumulus*," it is not the highest calamity.—*Tritus* is a metaphor from a well-worn path. In *acervo* the metaphor is perhaps taken from a heap of spoils, in which articles of peculiar rarity or value would be placed on the

top: these constitute *τὰ ἀκροθίνια*.—Stocker. Or *medio* may be explained as denoting the middle heap of fortune. She is represented by some authors as having one heap composed of misery alone, another of joy alone. and the middle one of both commingled.

11. *Nimius gemitus*, "immoderate grief."—*Flagrantior*, "more violent."

12. *Vulnere major*, greater than his loss warrants."

13. *Tu quamvis levium*, &c. "You can hardly endure a portion of calamities, although it be the least of the light, and inconsiderable in itself,—your very heart boiling over with the fire of indignation, because, &c. "or, you can scarcely endure the most trivial and paltry particle of losses, however light,"—in this construction *quamvis* goes with *levium*, in the former with *minimam*.—*Viscera* is often rendered "heart" in the figurative sense of "inmost thoughts," "feelings," &c., some for *malorum*, read *laborum*, "*quod doctius et exquisitius*,"—Ruperti.

15. *Sacrum*, the deposit was "sacred," on account of the oath to which the gods were witnesses.

16. *Depositum*, *παρακαταθήκη*.—*Stupet*, &c. "is he astounded at such a deed, who is now turned of sixty?" literally, "who has now left sixty years behind him.

17. The *Fasti* contain four consuls of the name of Fonteius Capito; (1) in A.U. 720; (2) in A.U. 764 or 765; (3) in A.U. 811 or 812; (4) in A.U. 819 or 820. If the second of these be meant, the satire must have been written in the third or fourth year of Vespasian; if the third, it will bring the date of the composition as low down as the second or third of Hadrian; if the fourth, it will be still in the same reign. The more generally received supposition is, that the third is meant; but it is a point by no means decided, and now hardly capable of determination.

18. *An nihil*, &c. "Have you no better profit from the experience of so many occurrences," &c. of like nature?

19—22. Although, says the poet, Philosophy teaches us to despise the threats of fortune, yet, by long use and experience (*magistrâ vitâ*) we may attain to the same power. Translate thus "Philosophy, who giveth her precepts, in sacred compositions, is surely THE GREAT VANQUISHER of capricious fortune; and yet, we deem those favoured too, who have learned to bear the ills of life, (not under so great a teacher, but) by the lesson taught by life itself.—*Sacris libellis*, "in her divine treatises," *sacris* is like *ἱεροῖς* and *θείοις*; or we may base the interpretation of *sacris* on the words of Cicero who says that Philosophy is "the gift and invention of the gods," &c.

20. *Sapientia*, *σοφία*; Pythagoras first called it *φιλοσοφία*. the former name having got into disrepute, as appearing to savour of too much arrogance.—*Ducimus autem*, &c. "But we esteem (*ἡγεμόθα*) those also happy, who, merely with life for their instructress, have learned to bear the inconveniences of their existence, and not to toss off the yoke," i. e. bear the evils of life impatiently. A metaphor from restive oxen, which endeavour to get rid of the yoke by tossing their heads about. The same idea is contained in the Greek *λωφάω*.—*Vitâ magistrâ* means that they derived their knowledge from their daily experience.

23. *Quæ tam*, &c. "what day is so solemn as to fail in disclosing a thief," &c. Even those days, which in former times were held so sacred, are desecrated now, says the poet, by every species of crime, some MSS. read *fures* which seems more emphatic.

25. *Pyxide*, "by poison," *Pyxis* (*πύξις*) was properly, "a casket,"

"a jewel-box." Quinctilian produces this term as an example of catechrēsis, because it properly denoted that which was made of box (πύξος), but was applied to things of similar form and use made of any other material. In fact, the caskets in which the ladies of ancient times kept their jewels and other ornaments, were made of gold, silver, ivory, mother-of-pearl, tortoise-shell, &c. They were also much enriched with chasing. The same term is applied to boxes used to contain drugs or poison (as in the present passage); and to metallic rings employed in machinery. The box in this place is put for the poison, by the figure, metonymy

26. *Numerus*, &c. "Their number scarcely amounts to as many as there are gates of Thebes, or mouths of the fertilizing Nile." The Bœotian Thebes, built by Cadmus was ἑπτάπυλος (Homer). Egyptian Thebes was ἑκατόμπυλος Il. 9. 383.—The mouths of the Nile were, 1. The Canōpic; 2. Bolbitine; 3. Sebennytic; 4. Phatmitic; 5. Mendesian; 6. Tanitic; and 7. Pelusiac. Whence the Nile is called by Ovid *septemfluus*, and *septemplex;* also by Virgil, *septemgeminus*. With regard to the epithet *Divitis*, some render it "rich," i. e. "ample," "large," as being increased by many tributary streams, and flowing into the Mediterranean by seven mouths; others "fertilizing," as it enriches the soil of Egypt. Grangæus would adopt the meaning "rich," but would explain it by a reference to its golden sands, whence it has been called χρυσορρόας. The explanation, "fertilizing" would appear to be favoured by Virgil's phrase. *Pinguis flumine Nilus*, although Forbiger thinks that the epithet *pinguis* has reference to the thick and milky nature of its waters.

28. *Nona ætas agitur*, &c. "A ninth age is passing, yes! a period even worse than the times of iron, for the criminality of which nature herself does not find a name, and hath assigned one from no metal." The amount of annotation upon this sentence from numerous commentators is perfectly bewildering. We shall endeavour to give some of their opinions in as simple a form as possible. (1) Ruperti remarks, that the ancient poets, in order to exhibit the gradual decay of good principles in mankind, until the whole race became a mass of moral corruption, marked out the time that had elapsed since the creation into different *ages*, to which they assigned names from the metals, emblematically, from their arrangement, representing the change. By some it was divided into two ages (Virg. Georg. 1. 125, *seqq.*); by others into three (Arātus, Phæn. 100); by others into four (Ovid, Met. 1. 89, *seqq.*); and by others into five (Hesiod. Ἔργ. 109—208); but *not* into eight (as most interpreters of the present passage suppose), to correspond with the number of the metals, scil.: (1) gold; (2) silver; (3) the mixed metal called Electrum (Ἤλεκτρον); (4) brass; (5) copper; (6) tin; (7) lead; (8) iron. I formerly, says Ruperti, thought with Vossius, that Juvenal here alluded to those sybilline prophecies respecting the ἀποκαταστάσις or παλιγγενεσία (four ages which were to come round again like a circle), or that tradition which took its rise among the Etruscan seers, which stated that eight ages were assigned to the world, marked by diversity of men's lives and manners, and spoke also of a ninth age, beginning with Sullas' era (at which period there was most depravity), and of a tenth, as being the commencement of better times, which would resemble the golden age. Thus then the ninth age here mentioned would be worse than the iron, as the Etrurians predicted. This conjecture seems to be favoured by the fact that Juvenal was very fond of displaying his learning. However, Ruperti

would prefer to see the text amended rather than adopt this interpretation. 2. Others explain, "an age is passing which so far exceeds the four ages (of gold, silver, brass, and iron), that it may be considered as the *ninth*, if it be compared with that of iron, and if the corruption of the morals of men be considered. 3. Others, "our age is *twice* as bad as that of iron," which method is nearly similar to the second. 4. Very many suppose that the Latin poets represented the ages of the world to be *four*, and the Greek poets *eight*, corresponding to the metals as mentioned above. Ascensius imagined that the first age was that of the gods reigning in unspotted holiness; the second, that of the gods defiled with adultery and other vices; the third, that of the demi-gods, who were almost divine; the fourth, that of the demi-gods inclining more to the life of human beings; the fifth, that of Heroes, who were mortal, but entirely virtuous; the sixth, of Heroes deformed by immoralities; the seventh, that of men, who inclined more to virtue than vice; the eighth, that of men more given to vice than virtue; the ninth, that of men altogether made up of crimes and vices. Grangæus suspected that Juvenal assigned to the world as many ages, or mutations of ages, (divided into periods of seven years) as Solon assigned to a man's life, of which the ninth was said to be weak and languid. In the prediction of the Sybil, according to Vossius, the ninth age (and indeed the eighth) was ἀνεπίγραφος, i. e. *sine titulo*, marked by the name of no metal, but was described to be the worst of all, as, on the other hand, the tenth was to be the best, in as much as the ἀποκατάστασις was then to take place, in consequence of our Saviour's advent. [It is almost unnecessary to remark, that many of the most accomplished scholars and divines maintain that several of the Sybil's prophecies had direct reference to Christ.] With regard to the various readings of the present passage, some have conjectured *Nunc ætas agitur;* others *Nonne?* Heinecke would prefer *non*, which he shows to have been often employed for *nonne*: he therefore would place a note of interrogation after *metallo*. One MS. has *non alias agitur*, "in no other way do they live," scil. at Rome, "this is the state of morals there;" but Ruperti states that the ancient writers did not employ *alias* in this sense; and, moreover, Rome is not the subject of the author's present remarks.

31. *Nos hominum*, &c. "We exclaim 'Heaven and earth!'" literally, "we invoke the protection of men and gods." The connexion is, "when we live in such an abandoned age that we witness daily the most infamous crimes perpetrated, it is strange that anything which could be done to us would surprise us so as to make use of ejaculations of wonder.—*Proh deûm atque hominum fidem!* was a common exclamation when anything very marvellous occurred.

32. *Quanto* (*clamore*), &c. "As loudly as the voice-giving sportula gets Fæsidius cheered while pleading." A hit at the wretched orators of the day, who used to bribe their clients and others to applaud them while pleading or speaking in the forum. Their applause was given by shouts of *euge! præclare! bene! belle! recte! pulchre!* σοφῶς! Poets, as well as orators, adopted this practice of bribing.—Comp. Hor. Epist. 1. 19. 37. "*non ego ventosæ plebis suffragia venor Impensis cœnarum et tritæ munere vestis;* or, *sportula* may be taken for *clientes*, the abstract for the concrete, "loud as his clamorous clients laud Fæsidius when pleading!"—*Agentem*, scil. *causas.*

33. *Bullâ dignissime* (*Calvine*, scil.) "most deserving of the *bulla*," i. e. who ought to be accounted a mere boy, from your puerile simplicity and inexperience, νήπιος γέρων. The word *bulla* properly denoted

a circular plate or boss of metal, so called from its resemblance in form to a *bubble* floating upon water. Bright studs of this description were used to adorn the sword-belt (*aurea bullis cingula*, Æn. 9. 359). Another use of them was in doors, the parts of which were fastened together by brass-headed, or even by gold-headed nails. We most frequently read, however, of *bullæ* as ornaments suspended from the necks of children, and worn especially by the sons of the noble and wealthy. Such a youth is called *hæres bullatus* (Sat. 14. 4.) The *bulla* was worn by children of both sexes as a token of paternal affection and a sign of high birth. Instead of the *bulla* of gold, boys of inferior rank, including the children of freedmen, wore only a piece of leather. On arriving at adolescence the *bulla* was laid aside, together with the *prætexta*, and it was often consecrated, on this occasion, to the Lares, or to some divinity. Many consider that the *bulla* was formed of a peculiar shape, in order to attract the gaze of the passenger, and avert *urentes oculos*. In the middle ages the word denoted a consecrated lump of gold, impressed generally with a seal; hence *bulla* is used for a pope's "bull:" later still, the idea of sanctity was lost, and the word came to indicate mere "*bullion*."

34. *Veneres*, "charms," "attractions," "allurements." The meaning of the clause is, Don't you know how tempting another man's money is to the covetous?

35. *Vulgo movcat*, "would excite among the multitude." From 35 to 119 Juvenal shows that the corruption of morals and the unrestrained indulgence in vices under which the empire was suffering, took their rise chiefly from a contempt for religion, which was induced by the superstitious and foolish theology that had emanated from the brain of poets, and was even now by the uninformed rabble (*vulgò*) held up to ridicule. As long as religion was simple, men lived purely and righteously; but as soon as the imagination of poets deformed it by the admixture of subtleties, fables, erroneous opinions of nature, of life, of morals, and by polytheism, men sunk down from the virtuous habits of their ancestors to impiety and crime. The poet, therefore, severely ridicules the inventions of the poets touching religion.

36. *Quum exigis*, &c. "When you require from any one that he should not commit perjury, and should consider, that in any temples and crimsoned altar, there is some power or deity."—Even the commonalty laughed at any one who thought that the gods would punish the perjurer.—*Rubenti*, "red" either with fire, or with the blood of victims.

38. *Quondam hoc indigenæ*, &c. A pleasant description of the golden age, in which the religion of the Ausŏnes, and therefore the Aborigines and Latins was very simple, comprehending no deities save Saturn, Janus, Picus, and Faunus, until the Greek mythology was imported.—*Quondam*, scil. in the golden age,—*Indigĕnæ*, the ancient inhabitants of Latium, "the Aborigines," who were not only ἰγχώριοι, but also αὐτόχθονες, αὐθιγενεῖς.—*Hoc more*, scil. in simplicity, good faith, and sanctity of life.

39. *Surrexi—Saturnus*, &c. Saturn, after his expulsion from his kingdom by Jupiter, taught mankind the art of husbandry. This fable is founded, probably, on the fall of man, and his doom to till the ground. Some derive the name Saturnus *a satione*.

40. Schurfleisch commends the reading of some MSS., *Saturnus fugiens, et erat virgunculu Juno*, accounting for the various readings, by supposing that *Lacunæ* occurred in the more ancient copies, which were filled up by the grammarians as their fancy dictated, Ruperti con-

siders that there should not be full stops in lines 41, 45, 49 and 50; and the sentence from *prandebat* (46) to *pondere* (49), inclusive, should be enclosed in a parenthesis, in order that the following words should depend on *tunc quum*, (40).—*Tunc quum*, &c. i. e. before Jupiter had married Juno. The latter was Saturn's eldest child.

41. *Privatus*, Brittanicus conjectures *primævus;* compare Claudian, "*Talis ab Idæis primævus Jupiter antris Possessi stetit arce poli.*" Burmann thought *privatus* corrupt, because when Jupiter was but a little boy in the Idæan caves he could scarcely be called so. He proposed to read, *et vagiret adhuc*. Burmann the younger, conjectured *nutritus* or *luctatus*. But Heinecke says that the word is not to be pressed too closely, for the poet only means that Jupiter was not invested with sovereign authority.—*Idæis antris*, his mother Rhea concealed Jupiter in a cave of Mount Ida in Crete, that Saturn might not devour him, as he was bound to do, by his compact with Titan his brother. There was another Ida in Phrygia.

42. *Nulla super nubes*, &c. i. e. there were no such idle stories as we hear now, of the magnificent repasts of the divinities.

43. *Puer*, Ganymede, son of Tros, and brother to Ilus and Assaracus. He was carried up to heaven by an eagle (*Jove's minister*, Hor.) to be cup-bearer (*οἰνοχόος*) to the gods. The true narrative is as follows:—Tros, king of Troy, having made several conquests over the neighbouring nations, sent his son Ganymede, accompanied by some of his friends, into Lydia, to offer sacrifices in a temple consecrated to Jupiter. Tantalus, not knowing the king of Troy's intention, took these persons for spies, and having seized the young Ganymede, imprisoned him. He is said to have died in prison of grief at the insult offered him. Another account makes Tantalus to have kept him at his court to officiate as cup-bearer; and as Tantalus was reputed the son of Jupiter, he may have taken the surname of Jupiter himself. The eagle may denote the untimely death of the young prince, and the swiftness, with which the short course of his life had passed away. Herodian, however, says that Ganymede was slain by his brother in some remote place, who afterwards decreed divine honours to him, giving out, that Jupiter had carried him away.—R. P. Knight has the following remarks in a work of his. "The fable of Ganymede, the cup-bearer of Jupiter, seems to have arisen from some symbolical composition, at first misunderstood, and afterwards misrepresented, in poetical fiction; for the lines in the Iliad, alluding to it, are spurious; and according to Pindar, the most orthodox perhaps of all the poets, Ganymede was not the son of Laomedon [which many assert], but a mighty genius or deity, who regulated or caused the overflowings of the Nile by the motion of his feet. His being therefore the cup-bearer of Jupiter, means no more than that he was the distributor of the waters between heaven and earth, and consequently a distinct personification of that attribute of the supreme God, which is otherwise signified by the epithet, *Pluvius*. Hence he is only another modification of the same personification, as Attis, Adonis, and Bacchus, who are all occasionally represented as holding the cup or *patera;* which is also given, with the *cornucopiæ*, to their subordinate emanations, the local genii, of which many small figures in brass are extant."—*Herculis uxor*, scil. Hebe, the goddess of youth, and Juno's daughter.

44. *Et jam*, &c. Ruperti states, that not one of the commentators understands this most difficult passage; of which, he gives the following interpretation:—"When neither the Trojan youth acted as cup-bearer

nor the lovely spouse of Hercules, [scil. *ad cyathos stetit*] and Vulcan from the Liparæan workshop, wiping his black arms (previously to his handing the *pocula* to the gods), after the nectar had now been drained (out of the *Cratēres*, into the *cyathi* or small *pocula*)." For Juvenal alludes to the passage in Il. i. 597, *seqq.* "He also," Ruperti proceeds, "marks the great difference between the three cup-bearers, two of whom, Ganymede and Hebe, were most beautiful, and one, Vulcan, deformed, and blackened with smoke. But this explanation of the words *siccata nectare* is very harsh, and the vulgar lection seems to require some emendation. I used to think that we should read *nec jam*, (or rather *aut jam*, as in line 50,) *siccato nectare tendens Brachia Vulcanus*, i. e. 'and Vulcan acted, not as cup-bearer (scil. *ad cyathos erat*), stretching forward his arms (scil. to reach the cups to the gods), after the nectar had been drained (into the small cups)." Heinecke condemns Ruperti's conjecture, and exhibits in his note a total ignorance of Ruperti's meaning. Another conjecture of the latter commentator, if adopted, would remove all difficulty; he proposes *libato nectare*, "after having previously tasted the nectar;" according to this, Vulcan was not only cup-bearer but *prægustator*. Dr Stocker has the following remarks:—It will be best to content ourselves with the most simple exposition: that 'after the nectar had been all drained from the bowl, Vulcan wiped his arms, black from his Liparæan workshop.' To throw the greater ridicule over these celestial compotations, and to make, at the same time, the widest contrast between Vulcan and the fair cup-bearer just mentioned, the former is represented as coming hot from the forge, and not even having the good manners to make himself decent and tidy, till the banquet and his services were over. He did then make himself so far comfortable as to rub the sweat and soot off his bare arms, but not till then." Others explain, "Vulcan after drinking nectar in heaven, and after having wiped his arms, had not yet returned to his Liparæan workshop." Others, "Vulcan wiping his arms, was not reclining at the table of the gods and drinking nectar." Others, "Vulcan was not yet the deities' workman, who now arises after the removal of the banquets, and of the table where he drained the nectar, washing his hands either with water, or wetting his hands with the nectar that was drunk (!)" Others, "Vulcan in his Liparæan workshop had not yet wiped from his mouth, with his black arm, the nectar he had drunk." Achaintre's interpretation, which Dr Stocker has adopted, seems decidedly the best. The ancient scholiast notes; *etiam ex siccato fœculento aut liquefacta*, whence Schurzfl conjectures, that he read *saccato*, glosses of which are *sacco, exprimo de colo*, for anciently wine was kept in skins,—He considers then the passage to mean, "nor was there a Vulcan anointing his arms, sooty from his Liparæan workshop, with the lees of nectar," (*tanquam oleo aliquid.*)—*Taberna*, the workshop of Vulcan and the Cyclopes, is placed by the poets in those regions where volcanoes exist, particularly Ætna, Lemnos, the Æolian or Vulcanian isles, seven in number near Sicily, and especially the largest of them called *Lipara*.

46. *Prandebat sibi*, "dined by himself." A severe satire on Pagan Polytheism. The heathen deities amounted to more than thirty thousand. Gifford says that Juvenal particularly alludes to the frequent apotheoses of the Cæsars, to which the base herd of Romans succumbed.

47. *Sidera*. "The realms of heaven," metonymy; or, perhaps taken in its proper signification, since frequently deified persons were identified with some star, or constellation.

48. *miserum*, &c. "pressed wretched Atlas with a lighter load," he was "wretched," on account of the enormous burden.

49. The poets had not yet contrived the fiction of Jupiter, Neptune, and Pluto, casting lots for the empire of the universe.—*Nondum*, &c. "Not yet had any one (Neptune, scil.) obtained by lot the fatal empire of the deep (i. e. the empire of the fatal deep), or had grim Pluto with his Sicilian spouse obtained (his empire)." It is the empire of the sea alone that is *triste* (not that of the *inferi*), on account of the storms of the ocean which cause great havoc.—*Torvus Pluton.* Αἶδης ἀμείλιχος ἦτορ ἀδάμαστος. Τοὔνεκα καί τε βροτοῖσι θεῶν ἔχθιστος ἁπάντων. Hom. Il. 9. 158, 159.—*Siculâ conjuge*, Proserpine, who was born in Sicily, and carried off by Pluto near *Henna*, whence she is called *Hennæa*.

51. The poets likewise had not yet invented the ridiculous fables respecting the lower world and the punishments there, the wheel of Ixion, the Furies, the large stone which Sisyphus had to roll up the hill, the vulture which fed on the liver of Tityus and Prometheus, &c.

52. *Regibus.* Pluto, Minos, Æacus, Rhadamanthus, and Triptolemus. There was no need of these judges, since crimes were not even known, much less perpetrated, such things came not into the minds of men whose life and religion were most simple.

53. *Improbitas.* "Dishonesty was wonderful," "almost unheard of in that age," just as honesty is now, see verse 61.—*Illo ævo*, the golden age.

54. *Piandum*, "deserving of punishment."—*Nefas*, "sin." Any deficiency of respect towards one's elders was a capital offence.

55. *Si juvenis*, &c. "If a youth had not risen up before an old person." Compare, "thou shalt rise up before the hoary head, and honour the face of the old man," Leviticus xix. 32.

56. *Barbato cuicunque*, "to any one with a beard," not only to a *vir*, but even to a *juvenis*, who had merely the "down" of youth upon his cheek, see line 59.—*Puer*, understand *adsurrexerat*.—*Licet*, &c. 'though he may see at his home more strawberries and larger heaps of acorns," i. e. though the *puer* were much richer than the *barbatus*. The riches of the people in those days consisted in strawberries, acorns, and such like. Some MSS. read *arva*, others *farra*, which is preferred by Achaintre, *quia fragorum acervus, non custodiri possit.*

58. *Tam venerabile*, &c. "So engaging of respect was it to be senior by four years, and so equal was the first down to venerable old age." The chin's first down and the hoary locks of age were treated with like deference by their respective juniors.—*Lanūgo*, ἴουλος.

60. *Inficietur*, "deny having received."

61. *Si reddat*, &c. "If he restore the old leathern bag with all its rusty coin, [it is considered] portentously strange fidelity, and deserving of (insertion in) the Etruscan records, and which ought also to be expiated by a lamb crowned with garlands."—*Veterem*, as being long in his keeping.—*Æruginc*, this word is employed to show that he had not made use of the coin, although he had it so long in his possession. It consequently was covered with rust. *Ærūgo* properly is "the rust of brass," *rubīgo* or *robigo*, "the rust of iron," ἰὸς σιδήρου.—62. *Tuscis libellis.* The arts of divination, which were practised by the Pelasgians, came to Rome through Tuscany. The marvellous events of the year were registered by the soothsayers in their "records," that they might be duly expiated, if they portended divine displeasure. Another mode of explaining the passage is "requiring that the sacred books should be consulted;" this was always done upon the occurrence of any porten-

tous event or miracle; the *libellis*, in this case, are the Sibylline books of Tarquin.

64. *Egregium sanctumque virum*, "an eminently good and pious man."—*Bimembri hoc monstrum*, &c. "I esteem this extraordinary phenomenon (scil. the *virum*) equal to a child with double limbs, or to fishes found under the wondering plough, and to a mule with foal."—*Bimembri* may also be rendered "half man and half beast," as the Centaurs (*nubigenæ bimembres*), the Minotaur, &c.—*Miranti*, this word enhances the greatness of the prodigy; the very plough wondered at it. Other editions exhibit *mirandis*, agreeing with *piscibus*. Achaintre reads *liranti*, "forming the furrow." The reading *mirandis* is objectionable, "*non enim pisces sunt mirandi, sed mirandum est, quod sub aratro inventi sunt*," Ruperti. The hiatus after *puero* is to be remarked. Some insert *jam* after *miranti* to support the metre, but it is not necessary, as our author has many instances of hiatus like the present.—*Fœtæ*, it would be better to translate this "which has foaled." We may also observe that the shortening of *o* in verbs, as here in comparŏ, is contrary to Virgil's usage.

67. *Tamquam*, &c. Comp. Livy, 1. 31., &c.

68. *Examenve*, &c. "Or as though a swarm of bees in a long cluster (βοτρυδὸν, Hom. Il. β′ 89.) had settled on the roof of a temple." This was esteemed a bad omen.

69. *Tamquam*, &c. "As though a river flowed into the ocean, with its rolling waters of a strange appearance, and one that rushed furiously with a torrent of milk." As most commentators make *gurgitibus miris* refer to those rivers which were fabled to run with blood, these words plainly cannot apply to the same river as that to which *lactis vortice* alludes. It would be better therefore to read, with Jacobs, *aut lactis;* but would it not do as well to make *torrens* a substantive? for *miris* Schræder proposed *niveis* or *nigris;* Jacobs conjectured *rubris*. We may render *miris* "portentous," the whiteness and redness of streams were owing to the soil over which they flowed being white, chalky, or red. Grangæus, however, thinks that *miris gurgitibus* expresses the *great violence* of the waters, and not the colour.

71. *Intercepta* (*esse*), "have been prevented from coming to your hands."—*Decem sestertia*, £80. 14. 7.

72. *Bis centum* (*sestertia*), £1614. 11. 8.

73. *Arcana*, "secretly entrusted to him," given him without witness."—*Majorem*, &c. "And what if a third lost a sum larger than that, which the cavity of a capacious strong box had hardly contained?"

75. *Tam facile et pronum est*, "so easy and ready it is."

76. *Si mortalis*, &c. "if a fellow-mortal do not know that same." So prone are mortals to despise the gods who are witnesses of all their actions; if they can but hide them from the eyes of men.—*Adspice*, &c. "see with what earnestness of tone he (your friend) denies (the deposit), what steadiness or unblushing firmness there is in his studied, or disguised, look."

78. *Tarpeiaque fulmina*, "and by the thunderbolts of Capitoline Jove."

79. *Martis framcam*, "the javelin of Mars." The *framea* was a spear used by the Germans, the iron head of which was short and narrow but very sharp. The Germans used it with great effect, either as a lance or a pike; they gave to each youth a *framea* and a shield on coming of age. Isidorus and Augustine say, that it was a sword. The

word, however, is undoubtedly German.—*Cirrhæi,* Apollo was worshipped at Cirrha, in Phocis, near the foot of Parnassus, and not far from Delphi, of which it was the port. Hence he is called *Delius Vates,* Virg.—*Vates* is the Greek μάντις.

80. *Per calamos,* &c. "by the arrows and the quiver of the huntress-maiden," scil. Diana, Ἄρτεμις ἀγροτέρα.

81. *Ægæi,* "of the Ægean sea," (*maris*). Neptune's chief residence was in the Ægean, which was so named after *Ægeus,* king of Athens, (the father of Theseus) who drowned himself therein. Others derive the epithet from *Ægæ,* a town of Eubœa; others from the number of islands which it contains, and which appear above the sea as αἶγες, "goats;" others from Ægea, a queen of the Amazons. The modern name of this sea is Archipelago, which is a modern Greek word. There is some doubt whether the original modern term was Egio Pelago (a corruption of *Ægeum pelagus*), or Agio Pelago (from the sanctity of the monasteries on Mount Athos, and in the island). It is well known that the vulgar derivation, ἀρχὴ and πέλαγος is completely erroneous.—*Tridentem.* The trident was an attribute of Nereus as well as Neptune, (Virg. Æn. 2. 418); also of the Tritons. It was originally a "three-pronged" *goad* (hence *stimulus* is understood to it), used to incite horses to greater swiftness. Neptune was supposed to be armed with it when he drove his chariot, and it thus became his usual attribute, perhaps with an allusion also to the use of the same instrument in harpooning fish; whence it is called ἰχθυβόλος μηχάνη, Æsch. s. c. t.

82. *Herculis Arcus,* "Hercules' bow and arrows" dipped in the blood of the Lernæan Hydra, without which, the Fates had decreed, Troy could not be captured. Hercules bequeathed them to Philoctētes.—Minerva was called *Pallas* either from "brandishing" (πάλλειν) the spear, or from having slain the giant Pallas.

83. *Quidquid,* &c. "And all the weapons which the arsenals of heaven contain."

84. *Comedam,* &c. "may I eat, he says, the lamented head of my son, boiled and soused in the vinegar of Egypt," if I speak falsely, —equivalent to saying, "may I be a second Thyestes."—*Sinciput* is here used for the whole head, although properly it is half of the head (qu. *semicaput*), or perhaps "the forehead."—*Phario.* Pharos was a little island of Egypt, close to Alexandrīa, now united to the continent by alluvial deposit; but the name is often employed to signify the whole country. Egyptian vinegar, as it appears from several passages, was in high estimation.

86—119. The poet now tells us why it is that numbers do not hesitate to commit perjury.—*Sunt in Fortunæ,* "some there are who rank all things among the chances of fortune, viz. the Epicureans.

87. *Moveri,* "is governed."

88. *Naturâ volvente vices.* "Nature rolling on the changes," "directing the vicissitudes."

89. *Altaria tangunt.* Persons touched the altars when praying and swearing. Those who believed in the existence of no deity, and those who, like the Epicureans, thought that they took no interest in human affairs, could not feel any terror (*intrepidi*) in committing perjury; but (90, 90) there is another class of persons who do believe, both in the existence of the gods, and also in their providence, but who perjure themselves likewise, laying at the same time "a flattering unction to their souls, (92, &c.)

91. *Ita* (*loquitur*) *secum,* "thus soliloquizes."

92. *Decernat*, &c. "Let Isis decree whatever she will respecting my person, let her even strike my eyes with her angry *sistrum*," i. e. with her *sistrum* in her wrath. The worship of Isis was introduced into Italy from Egypt. It was thought that this goddess inflicted blindness upon those who were guilty of perjury. Great numbers of blind persons, we are told, were, and are, to be found in Egypt; and their blindness was, by the superstitious attributed to Isis, instead of their natural causes, namely, the nitrous quality of the air, the typhons or whirlwinds and the drifting sand.—The *sistrum* (σεῖστρον) was a mystical instrument of music, used by the ancient Egyptians in their ceremonies, and especially in the worship of Isis. It was held in the right hand, and shaken, from which circumstance it derived its name (from σείειν *concutere*). Its shape could not be well described without a wood-cut, which may be seen in Smith's Dictionary of Greek and Roman Antiquities. Apuleius describes it as a bronze rattle (*æreum crepitaculum*), consisting of a narrow plate curved like a sword-belt (*balteus*), through which passed a few rods, which rendered a loud shrill sound. He says that these instruments were sometimes made of silver, or even of gold. He also seems to intimate, that the shakes were three together (*tergeminos ictus* [rather *jactus*]), which would make a sort of rude music.

94. *Dummŏdo*, &c. "provided that, even blind, I may retain," &c.

95. *Vomicæ putres*, "malignant imposthumes." Here we are told of other punishments inflicted by the gods on perjurers.

96. *Tanti?* "of such consequence," that a person would not rather have them and be rich, than be without them and be poor?—*Locuplētem*, "if attended by wealth," or as others explain, "which is a frequent concomitant of wealth.

97. *Ladas*, i. e. even a man so swift of foot as Ladas was, who won the prize in running at the Olympic games in the time of Alexander the Great.—*Si non*, &c. i. e. if he is in his senses.—Anticyra, Ἀντίκυρα (properly Ἀντίκιρρα, i. e. "opposite to Cirrha"), was the name of two maritime towns, one in Phocis, on the Crissæan gulf, the other in Phthiōtis, on the Maliac gulf. Both places produced hellebore, which was in great repute as a cure for insanity. Horace in his satires (II. 2.) is thought to allude to three *Anticyras*, but this is an error, for he speaks of a head so insane as not to be cured by the produce of *three* Anticyras, *even if there were three*, instead of two.

98. *Archigene*, i. e. some physician to bleed him. Archigenes was a physician of considerable eminence, highly commended by Galen; he wrote some treatises which are now lost.—*Quid enim*, &c. of what advantage to Ladas was it to conquer in the race, if, notwithstanding, he had nothing to eat?—*Quid prœstat*, "of what avail to him is," &c.

99. *Et esuriens*, &c. "and (of what avail to him is) the branch of the Pisæan olive-crown, if fraught with hunger?" The Olympic games were celebrated every fifth year, in an extensive plain, on the banks of the Alphēus, between *Elis* and *Pisa*. The prize was an olive chaplet; but the victors received other gifts besides, and almost divine honours. Yet neither their honours nor prizes defended them from poverty's approach. The learner will recollect that it is the perjurer who speaks from 92 to 105.

100. *Ut*, "although."—*Lenta*, "slow."

101. *Si curant*, &c. "If, therefore, they take care to punish all the guilty, when will they reach me?"

102. *Exorabile*, "persuasible," "in yielding mood."

103. *His,* "such perjuries as these," scil. such as are not committed out of contempt for the deity, but for the perjurer's personal benefit. Or *his* may be "faults like these," (scil. *delictis*) namely perjuries. The speaker thinks that as perjuries, though so numerous, are so seldom visited by outward punishment, the deity generally passes them over.

104. *Diverso fato,* "with different fate." Romulus, by fratricide, gained a diadem; others have been crucified for the perpetration of the same crime. Or allusion may be made to Polycrates, the tyrant of Samos, who was betrayed by his butler, and crucified, while the traitor received his crown.

105. *Crucem.* The punishment of crucifixion was abolished by Constantine, A.D. 325.

106. *Sic animum,* &c. "In such a way do they strengthen their soul, when terrified with apprehension arising from some dreadful crime."

107. *Tunc te,* &c. "Then he takes the lead of you, as you summon him to the sacred shrines, nay, he is ready even to drag you thither, (or, even if unassailed by you) and plague you heartily with vituperation."—*Ad sacra delubra vocantem,* namely, that he may take his oath.—*Ultro,* the meaning which we have given to this word, viz., "even," seems best to suit the passage; it might also be rendered "contrary to expectation." It is the ablative of the old word *ulter,* ὁ πέραν, and properly signifies "that which is beyond."

109. *Nam quum,* &c. "For when excessive hardihood attends a bad cause, it is believed by many to be confidence in honesty.

110. *Mimum agit ille,* &c. "He acts such a farce as that run-away slave, the buffoon of the facetious" or "ludicrous Catullus."—*Urbani,* Ernesti gives the following definition of *Urbanitas.* "Urbanitas is that excellent quality of the mind and disposition, whereby, as men that received a liberal education in a city, we can pronounce our judgment on all matters with elegance, and are led not to say or do anything out of place or absurd, but with an appearance of grace and freedom. This *urbanitas* pervades our whole conduct, life, language, and manners. Hence *urbanus* signifies "elegant" in every judgment, word and deed, and is opposed to *imperitus* or *absŏnus,* as ἀστεῖος to ἀμαθὴς among the Stoics. Then it signified one who lived constantly at Rome, either doing nothing, or pleading in the forum, &c. From this it came to mean "facetious," "witty," as people were wont to become who lived in the city with little or nothing to employ them; whence at length it was used to express *scurra,* "a buffoon."—*Catulli.* This is not Valerius Catullus the poet, but Lutatius Catullus, who wrote a species of play called "the Phasma" or "Spectre," in which there was the character of a buffoon, who ran away from his master, after having cheated him, and then provoked him, that he might be brought to swear himself off, cheerfully proposing thus to be perjured.

112. *Ut Stentora,* &c. "So loudly that you could well outdo Stentor." Στέντορα χαλκεόφωνον, ὃς τόσον αὐδήσασχ', ὅσον ἄλλοι πεντήκοντα. Hom. Il. ε. 785.

113. Ὁ δ' ἔβραχε χάλκιος Ἄρης ὅσσον τ' ἐννεάχιλοι ἐπίαχον ἢ δεκάχιλοι ἀνέρες ἐν πολέμῳ, Il. ε, 859.

114. *Jupiter,* Ζεὺς ὅρκιος or ὅρκων ταμίας, the avenger of perjury is here meant.

115. *Vel marmoreus,* &c. "Even though thou art of marble or of brass." A sarcasm on the stupidity of men in worshipping marble and brass as gods.—*Aut cur,* &c. "or why do we open the paper and offer

upon thy blazing altar the holy incense, and the severed liver of a calf, and the white caul of a pig?" The ancients expected blessings from their deities out of gratitude for vows and oblations, and not from a feeling of benevolence. And they took good care, also, in their prayers to remind the gods of all their costly offerings to them.—*Carbone*, i. e. the altar on which the coals were placed.—*Pia*, because it testifies piety towards heaven.—*Sectum*, "cut out" from the inside of the calf; or, as some explain, "cut up," into small pieces that it might be burned more easily.—*Alba*, either "white" from the quantity of fat, or the phrase may mean "the caul of a white pig."—*Omentum* properly denoted the thin membrane which enfolds the intestines, then it signified the bowels, and lastly "the fat," as, perhaps, in the present passage, and as κνίσση or δημὸς in Hom. Il. *ι*. 460.

118. *Ut video*, &c. "As far as I see, no difference is to be observed between," &c. Vagellius was a very great fool, but nevertheless had the honour of a statue. The ancient Scholium on the passage is "*qui, ut vos, stultissimus accepit statuam.*" Perhaps the person intended is Vagellius of Mutina, a bombastic declaimer, who is stated to have been blessed with a *cor mulinum* in xvi. 23. Many read *Bathylli*, not *Bathyllus* the pantomimist, but a youth of Samos, by whose beauty Anacreon and Polycrates were captivated, and whose statue was dedicated by the latter, in the temple of Juno, at Samos.—Some MSS. have *Batili* which approaches to the Greek βάταλος, a personal name, but applied by reason of the individual's effeminacy, to every mean and imbecile character.

120. *Accipe*, &c. "Hear now (Calvinus) what consolation on the other hand a person can offer, one too who has read neither the Cynics, nor the tenets of the Stoic who differs from the Cynics merely in the fashion of a tunic; one who does not venerate Epicurus, enjoying in cheerful content the plants of a small garden." The consolation, says Juvenal, that I will give you is taken from a common sense view of your case, nor is there any need of philosophical arguments to comfort you for the inconsiderable loss of ten sestertia.

122. *A cynicis tunica distantia.* Antisthĕnes was the founder of the Cynic sect, and Zeno of the Stoic, which was in fact but a branch of the Cynic,—as the two agreed for the most part in point of morals, the chief difference between them in morality being, that the Cynics disdained the cultivation of nature, the Stoics affected to rise above it. The latter sect received its name from στοὰ "the Porch," where Zeno kept his school. In their dress the two sects differed. Both used the *pallium*, but underneath this the Stoics wore a tunic, the Cynics only waistcoats, whence the latter were called ἀχίτωνες.—*Epicurus* was born at Gargettus in Attica, and died, B.C. 270, in his seventy-second year. According to him the summum bonum was that pleasure which arises from the consciousness of virtue. Four charges are brought against this philosopher; 1. that he superseded all religious principles by removing the gods from the care and control of the world; 2. that if he acknowledged their existence, it was only in conformity to popular prejudice, since, according to his system, nothing exists in nature but material atoms; 3. he discovered great insolence in the disrespect with which he treated the memory of former philosophers, and the characters and persons of his contemporaries; 4. both he and his disciples were addicted to the grossest sensuality. Zeno, Cicero, Plutarch, Galen, and a long train of christian Fathers more or less confirm these accusations. The first charge certainly admits of no refutation, but with

regard to the second, it does not appear that he entirely denied the existence of superior powers, although his misconceptions with respect to mechanical motion, and the nature of divine happiness, led him to devest the deity of some of his primary attributes. The other charges against him seem scarcely compatible with his general character; but his successors perverted his doctrines, and ran into the most fearful sensuality.—123. *Suspicit.* This verb denotes admiration, with a sense of one's own inferiority to the object admired: *Revereor* denotes silent admiration: *Admīror* admiration with evident emotion.—*Horti.* Epicurus was the first who introduced the fashion of having gardens to town-houses.

124. *Dubii ægri,* "the dangerously sick."

125. *Tu,* &c. Yours is not a desperate case, you need not fear to be bled even by the apprentice of a second-rate practitioner. So I am sufficient to console you, although no great philosopher like Epicurus—a little common sense is what I shall employ.

126. *Tam detestabile factum,* scil. as that which your false friend was guilty of towards you.

127. *Nec pugnis,* &c. "I forbid you neither to beat your breast with your fists, nor violently to smite your face with the palm of your hand," i. e. to exhibit all the signs of frantic grief.

129. *Quando quidem,* &c. "Since, when a loss has been sustained, the door must be shut, and since money (i. e. the loss of money) is lamented with more earnest grief, with more thorough disorder of a family than even the death of some of its members," because in the case of a death one may be a gainer. It is still the practice to close the doors and windows of the house as an emblem of deep mourning.

132. *In hoc casu,* scil. in the "case" of lost money.—*Vestem deducere summam,* &c. "so as to be satisfied with merely stripping down the upper part of the garment (without tearing it), and to hurt the eyes by forcing out a tear." Persons who have sustained a loss in money-matters do not counterfeit grief; they *tear* their garments, which was a sign of genuine affliction. The reading *deducere* occurs in many MSS., and is to be interpreted thus "*distrahere tantum, pectoris nudandi plagendique causa,*" but the present reading is preferable.—*Humore coacto,* Comp, Luc. δακρύων ἐπιτλάστων.

134. *Veris,* "genuine."

135. *Simili querēlâ,* "complaint similar to your own," namely, the retention of a deposit by a false friend.

136. *Si, decies,* &c. "If, after their bonds have been read over ten times, and in different places, they assert that the signature of the invalid deed is a forgery, whom even their own hand-writing convicts, and also that valuable gem, the Sardonyx (their seal), which is safely kept in an ivory casket, do you think, O silly man, that you are to be excepted from the common lot of humanity?"

137. *Ligni,* literally, "of their wooden tablet."

139. *Sardonychus,* MSS. have different readings, *Sardonyches, Sardonychis, Sardonychum.* Achaintre affirms that no MSS. read *Sardonychus,* which Ruperti has restored, although he acknowledges Juvenal is the only author who used the form.

139. *Loculis eburnis.* Hence we may infer that the practice of perjury was not confined to the lower orders.

140. *O Delicias!* may also be rendered "ridiculous stuff." Manso would read *Ten' et delicias,* and explain the latter word "thy money which was a source of delight to thee." The meaning then is, "do you

imagine that you and your property are beyond the common misfortunes of calamity,—with the sentiment compare Luc. Demon. section 25. Ὦ γενεῆς, μόνος ἀφόρητα πάσχειν νομίζεις, μηδένα ὁρῶν πένθους ἄμοιρον.

141. *Qui tu*, &c. "How are you the son of a white hen, while we are a wretched brood, hatched from eggs of evil omen?" i. e. how does it happen that you are to be exempted from every misfortune, even from your very birth, while we are exposed to the common fortune of mankind. The origin of the proverbial expression employed in the text is uncertain; perhaps it is deduced from the great care which a hen is observed to take in defending her young; or, rather from the fact that *white* hens are peculiarly barren, according to Columella. Some think that the allusion is to white being a lucky colour, and black an unlucky. Others think that the proverb arose from the white hen which an eagle, that was flying over her, dropped into the lap of Livia Drusilla (Sueton.) Others, from Leda, who produced two eggs, from which came forth immortals and mortals. Ruperti thinks that allusion is made to the rarity of some bird, and that we ought to read *qui tu gallinæ filius Afræ*, the African fowls were of great rarity, and consequently were very expensive: Comp Petron. section 93. *Afræ volucres placent palato quod non sunt faciles* (scil. *paratu*). Hence he suspects that *Africa ævis*, was only another phrase for *Phœnissa* or *rara avis in terris nigro que simillimo cycno*, (vi. 165.) *Infelicibus ovis*, i. e. eggs of an ill-omened bird, such as a crow, owl, or ravon.

142. *Nos*, &c. Many MSS. read *nos vilis populus*, which Schurfl prefers comparing Horat.—*Nos numerus sumus, et fruges consumere nati*. But the received text is plainly preferable, *Pulli* balancing *gallinæ*.

143. *Mediocri bile ferendam*, "which should be born with moderate choler."

144. *Confer*, &c. With *your* loss "compare" those things which others encounter, namely "the hired cut-throat," &c.—*Latro* is here used in the sense of *sicarius*. The *latrones* were originally hired mercenaries (from λατρεύω *servire*) when the occasion for which they were required was over, being disbanded, they generally formed themselves into small bodies of banditti, and hence the secondary meaning of the term.

145. *Incendia*, &c. "Conflagrations of houses raised by combustible materials, with treachery too, as the door is first enveloped in flame," i. e. sulphur and other combustibles were secretly (*dolo*) heaped against the door, which was to prevent the escape of the inmates. Perhaps the gate (*janua*) is mentioned, because it was most distant from whatever fires were in the mansion, and the fact of its being on fire first, proved the conflagration to be the work of an incendiary.

147. *Tollunt*, "carry off;" Juvenal now speaks of those guilty of sacrilege.

148. *Venerandæ robiginis*, "of venerable antiquity," here *robigo* does not mean the rust of iron, but of brass, see 61. This antiquity gave the vessels a sacred character, independently of their being consecrated and in the temple.

149. *Dona*, ἀναθήματα, (hence we have *positas* "fixed up," coming after.) The nations and kings who were allies of the Roman republic, often sent "crowns" and other presents, as oblations to Capitoline Jove; for instance, Attalus, and the leaders of the Carthaginians, Greeks, Syrians, Egyptians, &c. It is probable that Juvenal in these lines alludes to some of the acts of incendiarism and sacrilege, of which Nero was guilty.

150. *Hæc*, scil. these valuable relics,—*Minor exstat*, &c. "A petty temple-pilferer comes forth to scrape the thigh of a gilt Hercules, and Neptune's very face; to peel from Castor, likewise, the leaf-gold."—*Faciem*, some image of Neptune, which had a beard of gold or silver.—*Bracteolam*, πίταλον.

153. *An dubitet*, &c. "Can *he* hesitate to do so (scil. *bracteolam ducere*, &c.) who has been accustomed to melt down the Thunderer entire?" i. e. to melt down a whole statue of Jupiter.

154. *Artifices mercatoremque veneni*, "the compounders and the purchaser of poison." *Mercator* does not here signify the "vender," but him who purchases it to poison another. We have the authority of Cicero for using the word in this sense.

155. *Et deducendum*, &c. "Compare also the man who ought to be thrown into the sea wrapt in an ox-hide," he alludes to the parricide: the first who underwent this punishment was *P. Malleolus*, convicted of murdering his mother. We have elsewhere spoken of the punishment of parricides.

157. *Hæc quota*, &c. "How small a portion is this of the crimes which Gallicus, prefect of the city, hears from the morning until daylight sets." Rutilius Gallicus Valens was prefect of the city, and chief magistrate of the police, in the reign of Domitian.—*Lucifero, Lucifer*, Ἑωσφόρος, was the morning star. The words of our author do not mean that Gallicus literally sat in court from the morning till evening; but the phrase is used in a popular sense, namely, that he was *continually* hearing the most atrocious crimes.

159. *Nósse volenti*. "If you wish to become acquainted with."

160. *Una domus*, that of Rutilius, as we might say "the Mansion house." *Paucos consume dies*, "spend a few days there," at Rutilius' house.

162. *Quis tumidum*, &c. It is not a matter of greater wonder to see so many villains in Rome, than to see so many persons on the Alps with swollen throats. The drinking of snow-water was said to cause goitres among the inhabitants of the Alps.

163. *Aut quis in Meroe*, &c. "Or who, on Meroë's isle views with wonder a mother's breast larger than a chubby child?" Meroë was an island surrounded by the Nile, where the women were said to have enormous breasts.

164. *Cærula*, &c. "Who is amazed at the German's sea-green eyes," &c. see Hor. Epod. 16. 7.—*Flavam*, ξανθήν. The Germans and Gauls had hair rather *red* than "yellow," (*rufus*, πυῤῥός, rather than *flavus*.) This was partly natural, and partly the effect of art, as they coloured the hair with a composition like soap, called lye, which they made of tallow and ashes. The Roman ladies also were very fond of yellow and reddish hair, and used to colour theirs with ashes and gold dust. In later times they even purchased the Germans' hair, and wore it instead of their own. Procopius calls the Vandals, χρυσοκιδεῖς.

165. *Et madido*, &c. "And curling ringlets (*cornua*) with dripping locks," *madido*, scil. with unguent. The Germans did not use curling-irons, as the Phrygians, or curl the hair at all; but they collected it into a kind of knot, rolling it into *cornua*, κέρατα, i. e. into knots or folds rising above the other, so as to resemble horns in shape.

166. *Nempe*, &c. "No doubt because this custom is uniform with all."

167. *Ad* (i. e. *adversus*) *subitas Thracum volueres*, "to meet," or "to oppose the swift approach of the Thracian birds," the cranes, which are called *Threïciæ* by Ovid, and *Strymoniæ* by Virgil, from

Strymo, a river of Thrace.—*Nubem sonoram*, "the noisy multitude," like νέφος.

168. *Pygmæus.* The *Pygmæi* were a nation of dwarfs, according to Pliny, in the extreme parts of India; according to Homer, Mela, and Strabo, in Æthiopia; and according to others, in Scythia. They went mounted on goats and lambs, of proportionable stature, to make war against the cranes, which, at the approach of winter in Thrace, used to fly to the more genial climate of the Pygmæans. The fable of their small stature is thought to have arisen from the etymology of the word, scil. πυγμὴ or πυγών, which means *cubitus*, a length of eighteen inches. Achaintre considers that the fable was owing to the exaggerated accounts of travellers, who, being in the part of Scythia that adjoined Laponia, and having seen one or two of the Lapones, represented them to have been much shorter than they really were; their height being four feet in general. Aristotle locates the Pygmies on the banks of the Nile, and as the cranes make their appearance there about the month of November, the time at which the waters subside, and devour the corn sown on the lands, the whole fable may be explained by supposing them to have been none other than the Egyptians, and the term *Pigmy* not to refer to any diminutiveness of size, but to the πῆχυς, or *cubits* of the Nile's rise.—*Parvis*, "diminutive."

169. *Impar*, "an unequal match for."

171. *Quatiāre*, "you would be convulsed."

172. *Quamquam.* This word is totally out of place here, as it actually, if translated, gives a meaning to the clause *contrary* to that which must undoubtedly be taken. Juvenal says, that one would laugh heartily if he saw at Rome a conflict of such diminutive warriors as the Pygmies; but that among the latter (*illic*) no one would laugh, BECAUSE the frequency of such sights would remove in time every perception of the ludicrous. Therefore *quoniam* is better suited to the clause than *quamquam*, but it would not suit the metre. Jacobs conjectures *quando*, for *quandoquidem.* Perhaps, however, the whole line is spurious."

174. *Nullane*, &c. "So, then, (says Calvinus) will no punishment attend a perjured individual, and a fraud so iniquitous?" Granting, then, that I am not to be astonished at the treachery I have met with, because of its frequency, am I to pass the matter over, and let such a piece of villany go unpunished?—*Capitis*, by Synecd., for the whole man, as κεφαλή. So Hor. "*Tam cari capitis*," Od. 1. 24. 2.

175—178. *Abreptum*, &c. The poet's reply; his punishment would profit you nothing, the loss you have sustained would not be thereby repaired.—*Abreptum* (*esse*), &c. "Suppose this man to be dragged away this moment in chains weightier than usual."

178. *Sospes*, "forthcoming," "to the fore," as we say.—*Sed corpore trunco*, &c. It is better to assign these words to Calvinus, "yet the least drop of blood from his mangled frame will afford me enviable satisfaction; yes, revenge is a blessing dearer than life itself." Others assign the words to Juvenal, and translate—"will afford you a satisfaction that will bring odium upon you." We can scarcely see how this could take place,—perhaps *et* would be preferable to *at* in line 180, but *at* after *sed* is more indicative of emotion.

181. *Hoc* is governed by *dicunt* or *sentiunt.*—*Indocti*, "the uninitiated," "the unlearned," "those who are unacquainted with philosophy," ἀμαθεῖς.—*Quorum*, &c. "whose minds you may observe fired with anger sometimes from imaginary, or at least from trivial causes."

183. *Quantulacunque adeo*, "and thus," or "indeed, how little soever," &c.

184. *Chrysippus*, &c. Such are not the precepts of Chrysippus, &c. This celebrated philosopher was a stoic, and a disciple of Cleanthes and Zeno. He was born at Soli, in Cilicia Campestris, and died B.C. 208, aged eighty-three.—*Nec mite Thalētis Ingenium*, "nor the mildly disposed Thales," one of the seven sages of Greece, born at Milētus in Ionia; died B.C. 548 in his ninety-sixth year.

185. *Dulci vicinus Hymettus*, "who dwelt nigh sweet Hymettus;" he means Socrates, the Athenian philosopher. Hymettus was a mount near Athens, and is called here *dulcis*, on account of the excellence of the honey which was abundantly produced there.

186. *Qui partem*, &c. "Who would not have given to his accuser a share of the hemlock which he took amid his injurious bonds," i. e. had his accuser repented of his conduct and wished to die with him, or in his stead, he would not, &c.—*Sæva*, scil. on account of his innocence; we might render *inter vincula* "in prison."—The three accusers of Socrates were Anytus, Lycon, and Melitus.

187. *Plurima felix*, &c. "Philosophy, that bestower of happiness, clears one gradually of most vices and errors; first she teaches what is right." A preferable reading appears to be *docens*, "Philosophy gradually removes our vices, and all our casual errors, by first teaching us rectitude,"

189. *Minuti et infirmi animi exiguique*, "of a little, weak, and narrow mind."

191. *Continuo sic collige quod nemo*, "At once infer this from the fact that no one," &c. *sic collige*, scil. that revenge is the pleasure of a little mind, 190.

193. *Evasisse* (scil. *meritas pœnas*), "have got off clear."

194. *Habet*, &c. "Keeps in alarm, and lashes with a noiseless scourge their conscience, a torturer, shaking over them the secret lash." The ancient poets embodied the terrors of a guilty conscience under the name of Ἐρινύες or Εὐμενίδες, and armed them with a "scourge" and a goad. Hence the conscience is said *flagellare* and *verberare*.

196. *At*, &c. The tortures of the mind are much more severe than any tortures of the body.—*Vehemens*, "severe," "fierce," "strong;" the *pœna* is *nocte*, &c., line 198.

197. *Cædicius*, a very cruel man, a courtier of Nero; a different person, in Ruperti's opinion, from the Cædicius mentioned in 16, 46. —Rhadamanthus, king of Lycia, son of Jupiter and Europa, and brother of Minos.

198. *Suum*, &c. "To carry a witness innate in one's self within the breast." The witness, or accuser, is an evil conscience.

199. This story is told at large in Herodotus (6. 86.) A Milesian had entrusted a sum of money to one Glaucus, a Spartan; after a time, the sons of the Milesian came to re-demand it; Glaucus affirmed that he had no recollection of the circumstance, and sent them away. As soon as they were gone, he hastened to Delphi, to inquire whether he could safely foreswear the deposit. On hearing the answer of the priestess, the terrified Spartan sent for the young Milesians and restored them the money.

200. *Haud impunitum*, a Litŏtes, "that he would *certainly* be punished at some future period, because he had even a doubt concerning the retention," &c.—*Jurejurando, Tmesis.*

203. *Et an*, &c. "And whether Apollo would recommend this deed to him."

204. *Non moribus*, "not from moral principle."—*Et tamen*, &c. "And yet (i. e. notwithstanding that he returned the money) he proved every word of the sanctuary to be worthy of the temple, and perfectly true, by being destroyed, along with his offspring, and household, and relations, although descended from an ancient family;" or, "all his relatives, however remote their common ancestor." The words of the oracle were delivered from the "sanctuary," into which none might enter but the priestess (hence the word is from α priv. and δύω "to enter"); or, from the subterranean chamber (*specus*), over which the tripod of the Pythoness was placed. In the temple at Jerusalem, the Holy of Holies was the ἄδυτον. Jacobs reads *Phœbo* for *templo* for *quæcunque ratione verba vulg. lect. jungas, sensus exstitit aut ineptus aut languidus; nam aut vox adyti (ex adyto edita) quæ templo digna apparet; aut vox digna templi adyto, Neutrum tolerabile.* But the meaning is *pœnas dans probavit vocem adyti*, i. e. *oraculum, ita fuisse ut exspectari par est, et voce templo mutissa debet.*

208. *Peccandi sola voluntas*, "the mere intention of committing crime." This passage comes nearer to the spirit of christianity than perhaps any other to be found in the heathen writers.

209. *Cogitat*, "meditates," "contrives," ἐπινοεῖ.

210. *Facti crimen habet*, "brings upon himself," "is chargeable with the guilt of the crime actually perpetrated."—*Cĕdo*, &c. "well, tell me, then, what if he has accomplished his evil designs?" What punishment will you *then* esteem him deserving of, when the mere intention is so dreadfully visited upon him?

211. *Perpetua anxietas*, &c. "unceasing disquietude (is his portion), and abates not even at meal-time, while his jaws are destitute of moisture, as in a malady, and his food, which he can scarcely masticate, increases between his grinders." He becomes feverish from anxiety of mind, and his mouth becomes parched, in consequence of which he has no saliva to masticate and dilute the food, which thus remains in the jaws, and seems *crescere inter molares.*

213. *Sed*, &c. Herel. conjectures, with great elegance, *setina*, for *sed vina.* He remarks that the Setine and Albanian wines are mentioned together above line 33, 34, and that *sed* in the present passage has no meaning while *vina* without an epithet could not express the poets meaning, viz., that the most delicate and costly wines had no charm for him.

214. *Albani*, &c. "The costly and oldest Alban wine dissatisfies him." The Alban was in the third rank of Italian wines; the Setine being of the first, and the Falernian of the second rank. It received its name from the Mons Albanus, near the city, where it was produced.

215. *Ostendas*, i. e. (*si*) *ostendas* (*illi*) *melius* (*vinum*).—*Densissima ruga*, &c. "wrinkles without number are gathered on his brow, as though contracted by sour Falernian." The precise limits of the *Falernus ager* are a subject of much controversy. The *ager* commenced at the *Pons Campanus*, on the left hand of those journeying towards the *Urbana Colonia* of Sulla; the Faustian vineyards (which constituted part of the *Falernus ager*) commenced at a village about six miles from Sinuessa, so that the whole district in question may be regarded as stretching from the Massic hills to the river Vulturnus.—The *densissima ruga* was caused by mental anxiety.

217. *Indulsit*, "have granted him," "allowed him to enjoy."

219. *Continuo videt templum in somnis*, &c. "Instantly in his slumbers he sees the temple (where he committed the perjury) and the altars of the profaned divinity, and, what oppresses his soul with pangs beyond all else, your form also he beholds: your heaven-sent shade, larger, too, than life, appals the conscience-stricken wretch." *Sacra* might also mean "accursed;" but the ancients believed apparitions to be sacred; and as fear magnifies its objects, they were always supposed to appear larger than the life, especially in solitude, at night, and in dreams.

224. *Exanimes*, &c. "Breathless with terror at even the first rumbling of the skies," i. e. at the first peal of thunder.

225. *Non quasi*, &c. "As though the fire of Heaven, falls not chance-directed upon the earth, or from the violence of the blasts, but comes on a mission of wrath, and is fraught with retributive justice."—*Fortŭitus ignis*, the Epicureans thought that the thunderbolt was fortuitous; compare *cæci ignes*, Æneid 4. 209. The student will observe that the penultima of *fortŭitus* is here short, though other writers have it long; thus Hor. "*Nec fortŭītum spernere cespitem.*"—*Ventorum rabie*, i. e. from the violence of the winds occasioning a collision of the clouds.—*iratus*, i. e. sent by the deity in his wrath: thus *iracunda fulmina*, Hor. Od. I. 3. 40.—*Judicet*, some MSS. have *vindicet*.

227. *Illa nihil nocuit.* "That storm (suppose) has done them no injury."

228. *Sereno*, "fair weather."

229. *Lateris*, &c. "Pain of the side, attended with a restless," or "sleepless fever." The pleurisy is meant.

230. *Missum*, &c. "They believe the malady to have been sent against their frames by the incensed divinity; these (scil. the *dolor lateris* and the *febris*) they esteem to be the stones and darts of the gods." Poignant diseases were believed to be sent by the arrows of Apollo and Diana. Plague, pestilence, and disease, no less than thunder and lightning, were reckoned among the weapons with which heaven's arsenals were furnished.

230. *Non*, &c. They dare not offer a sacrifice for their recovery, as they are well aware that they have incurred the hostility of the gods.—*Spondēre sacello*, "to vow to their chapel," i. e. to offer up in the chapel, &c. *Sacellum* is a diminutive of *sacer*, and signifies a small place, consecrated to a god, containing an altar, and sometimes a statue of the god to whom it was dedicated. Festus completes the definition by stating that a *sacellum* never had a roof. It was therefore a sacred enclosure surrounded by a fence or wall to separate it from the profane ground around it, and answers to the Greek *περίβολος*. The form of a *sacellum* was sometimes square and sometimes round. Many Romans had private *sacella* on their own estates; but the city of Rome contained a great number of public *sacella*, such as that of *Caca*, of Hercules in the Forum Boarium, of the Lares, of Nicnia, of Pudicitia, and others.

233. *Cristam galli*, "A crested cock," a periphrasis. It was customary, on recovery from illness, to offer a cock to Æsculapius. The ancients were led by superstition to seek remedies for numerous diseases from cocks. Pliny states that their entrails were most acceptable to the gods. He also says that the comb of a cock pounded, and applied to a dog, which had been bitten by another when rabid, was productive of good effect. Allusion, perhaps, may be made to the last sacrifice of Socrates.

234. *Quid enim*, &c. "For what is it allowed guilty invalids to hope for?" What right have the guilty to expect any favour from Heaven."

235. Even the most inconsiderable victim, a cock, for example, is "more deserving of existence than they."

236—249. Juvenal now proceeds to give the last topic of consolation to Calvinus:—"The character of bad men," says he, "is generally shifting and changeable," so that they go on in their career of crime; for they begin to bethink themselves of their misdeeds after the perpetration of a crime, but when the opportunity occurs of committing another, their depraved nature impels them strongly to its commission. From this the poet infers, that the wicked man never ceases in his evil conduct, until he is detected and brought to punishment.

237. *Superest constantia*, "they acquire permanent firmness," literally "constancy (scil. in criminal conduct) remains to them;" or, "they have a superabundant confidence.

239. *Tamen*, &c. "Yet their evil propensity, now fixed and immutable, flies back to the practices which they had condemned," in their better moments; or, *damnatos* may be rendered, "deserving of reprobation."

240. *Nam quis*, &c. "For who hath established for himself a limit of transgression?"

242. *Ejectum*, &c. "The blush of shame which he has once banished from his brow of brass.'"—*Attritâ*, properly "rubbed," or "worn away," as marble or metals, where a hard and polished surface remains.

244. *Dabit*, &c. "Will get his feet into a snare," scil. which his crimes are laying for him. A metaphor from catching birds or beasts in traps or snares; some take *laqueum* to mean "bonds," or "chains."

245. *Nigri*, &c. "He will be brought to feel the staple of a dungeon." —*Uncus* seems here to mean the staple to which a prisoner's chains were fixed. Others think that it means, as in Sat. 10. 66. the "drag," or "hook," by which the bodies of malefactors were dragged about the streets after execution.

246. Or, if he should escape the punishment of death, he shall be be banished to some "rocky island in the Ægæan sea; Sat. 10. 170.— *Scopulosque frequentes*, &c. "even those cliffs that are crowded with distinguished exiles." The Emperors used to banish state culprits thither.

248. *Nominis* (i. e. *hominis*, like the Greek ὄνομα) *invisi*, "of the detestable wretch."

249. *Nec surdum*, &c. "And that not one of the gods is either deaf, or a Tiresias," i. e. "blind." For Tiresias was a blind prophet of Thebes.—*Surdum*, scil. so as not to hear prayers, vows, and perjuries —"blind," so as not to see the deeds of men.

NOTES ON SATIRE XIV.

Argument.

The subjects of this Satire are of the most important kind, and the poet, as if fully aware of it, has treated them in his best manner. In none of his works does he take a loftier flight, in none is he more vigorous and energetic, in none more clear and precise in his style, more original in his conceptions, more happy in his illustrations, or more powerful and commanding in his general deductions.

The whole is directed to the one great end of self-improvement. By showing the dreadful facility with which children copy the vices of their parents, 1 *seqq.* 31 *seqq.* he points out the necessity, as well as the sacred duty, of giving them examples of domestic purity and virtue, 38—85.

After briefly enumerating the several vices of gaming, 4 *seqq.* gluttony, 6—14; cruelty, 15—25; debauchery, 23—30, &c. 86 *seqq.* which youth imperceptibly imbibe from their elders, 31 *seqq.* he enters more at large into that of avarice; of which he shows the fatal and inevitable consequences, 107 *seqq.*

Nothing can surpass the exquisiteness of this division of the Satire, in which he traces the progress of that passion in the youthful mind, from the paltry tricks of saving a broken meal, 126—137. to the daring violation of every principle human and divine, 215—255.

Having placed the absurdity, as well as the perplexity and danger, of immoderate desires in every possible point of view, 256—314. the piece concludes with a solemn admonition to be satisfied with those comforts and conveniences which nature and wisdom require, and which a decent competence is easily calculated to supply, 315—326. Beyond this, desire is infinite: a gulf which nothing can fill, an ocean without soundings and without shores! 327—331.

With the latter part of this Satire, compare Horace, Sat. 1. 1; and Sat. 2. 3. 108, *seqq.* with the former, Seneca *de Ira*, 2. 22, and Ep. 97.

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1. *Plurima sunt*, &c. "Very many crimes there are, Fuscīnus, which both merit unfavourable report, and which imprint a stain that will ever adhere to objects otherwise of attractive elegance." Who Fuscinus was, is not known.—*Et nitidis*, &c. A metaphor taken from white and clean garments being sullied; so those acts, which are worthy of unfavourable report, infix a stain on the most splendid character, rank, and fortune. For *maculam hæsuram* some MSS. have *maculam et rugam*, others, *maculam ac rugam*, some also between lines 1. 2. supply a verse.—*Et quid majorum vitio sequiturque minores*, which probably formed part of a metrical argument to the satire.

3. *Monstrant traduntque*, "show and transmit," show by their example, and transmit by their precepts.

4. *Si damnosa*, &c. "If ruinous gambling delights the old man (i. e. the father), his heir too plays, though wearing the bulla, and shakes the same implements in his tiny dice-box."—*Alea* signified properly gaming, or playing at a game of chance of any kind. Playing with *tali*, or *tesseræ*, was generally understood; because this was by far the most common game of chance among the Romans. Gambling was forbidden by the Roman laws, both during the times of the republic and under the emperors (*vetita legibus alea*, Hor. Od. 3. 24.) To detect and punish excesses of this description belonged to the office of the Ædiles. Games of chance were, however, tolerated in the month of December at the *Saturnalia*, which was a period of general relaxation; and among the Greeks, as well as the Romans, old men were allowed to amuse themselves in this manner. *Alea* sometimes denotes the implement used in playing, as in the phrase "*jacta alea est*," uttered by Julius Cæsar immediately before he crossed the Rubicon; and it is often used for "chance" or "uncertainty" in general.

5. *Bullatus*, see 13, 33.—*Fritillo*, the *fritillus* (φίμος) was a dice-box of a cylindrical form, and therefore called also by Martial *turricula*, and formed with parallel indentations (*gradus*) on the inside, so as to make a rattling noise when the dice were shaken in it. When games of chance became general among the Romans, so that even boys engaged in them, they had *fritilli* "small" in proportion to their age. Ruperti, in his remarks on *fritillus*, seems to contradict himself; for he gives *pyrgus* and *turricula* as synonymes for *fritillus*, while he proceeds to say that the *tali* and *tesseræ* (the *arma* of this line) were shaken in the *fritillus*, and were then thrown upon the table by means of the *pyrgus* or *turricula*, which is rank nonsense; but perhaps he forgot to say *alium pyrgum*, *Fritillus* is a diminutive of *fritinnus*, an old word.

6. *Nec melius*, &c. "Nor will that youth allow any relation to cherish better expectations of himself (the *juvenis*), who has learned to scrape truffles, to pickle mushrooms, and to souse fig-peckers floating in the same sauce, while his prodigal parent, even a hoary glutton, sets him the example."—*Melius* either, the *juvenis* who has learned, &c. will give no better hopes of himself, than the son of the father who was addicted to gaming, or will afford no better hopes of himself than of his parent.—*Tubera terræ*, ὕδνα. The Bolētus was the finest species of mushroom. It was in a dish of these that Agrippina gave her husband Claudius the poison with which Locusta had presented her.—*Ficedŭlas*. Fig-peckers were esteemed a great delicacy. It was the only bird of which epicures allowed the whole to be eaten. In the translation of the clause in which the word occurs, we have adopted the meaning of *mergere* which Gifford preferred. We have also been accustomed to hear it thus rendered; the appearance of tautology in *mergere natantes* being no obstacle. For the latter words simply mean, as Gifford expresses it, "to souse them till they swim;" precisely analagous to Virgil's *scuta latentia condunt*. Ruperti, however, explains *mergere* by *devorare* i. e. "to bolt" as they were swallowed whole.—*Canâ gulâ*, literally "the hoary gullet:" so γαστέρες ἀργαί (literally, "slow bellies,") means "lazy gluttons." (Tit. 1. 12.)

12. *Barbatos*, &c. "though you should place a thousand bearded sages on one side of him," &c. The philosophers, by way of respect, were called *barbati*. The Stoics and Cynics particularly wore their beards long. Although, says Juvenal, you had a thousand Cynics on the one side, and a thousand Stoics on the other, to instil their maxims of temperance into the heart of the youth; yet the boy, having got an early

taste for gluttony, from the example of his father, will be irreclaimable from the gratification of his propensity.

13. *Lauto paratu* (i. e. *apparatu*) "with sumptuous preparation."

14. *A magnâ*, &c. "Not to degenerate from (his father's) ample kitchen," means, to maintain the same style of luxury as his father.

15. *Mitem animum*, &c. "Does Rutilus inculcate gentleness of disposition, and a style of conduct indulgent to moderate errors; and does he think that the souls and bodies of slaves are composed of the same materials as ours and of like elements; or does he virtually give lessons in cruelty, who," &c. i. e. does that father, who displays inordinate cruelty to his slaves for the most trivial fault, give such an example to his son as would afford him a relish for clemency, and justice, which regards slight offences with mildness? Understand the enclitic *ne*, or *an*, or *num*, in line 15—*Præcipit*, παραινεῖ.—*Elementum* is from *e* and *limen*.—*Rutilus* appears to have been a tyrannical master: we know nothing more of him. Britannicus thought that the individual alluded to here was a person who lived in Juvenal's time, and who, after he had squandered his wealth in luxury, was necessitated to become a gladiator. Others think the Rutilus of Sat. 11. 2. and the present to be identical.

19. *Plăgarum*. *Plăgæ*, from πλαγή, "blows;" *plăgæ*, from πλάξ, πλάκος, "climes," or "regions," *plăgæ*, from πλίνω, "toils."—*Et nullam*, &c. i. e. who deems the sound of the lash to be infinitely more pleasant than the Siren's harmonious strains.—*Sirēna*. The Sirens were fabled Sea-nymphs who charmed so much with their melodious voices, that all forgot their employments to listen with more attention, and at last died for want of food. They were the daughters of the Achelōus by the Muse Calliŏpe; or, according to others, by the muse Melpomĕne or Terpsichŏre. They were three in number, called *Ligeia*, *Leucosia*, and *Parthenŏpe*; or, according to others, *Aglaophōnos*, *Molpe*, and *Thelxiope*, or *Thelxiŏne*, and usually lived in a small island near Cape Pelorus in Sicily. Virgil, however, places the *Sirēnum Scopuli* on the coast of Italy, near the island of Caprea (Æn. 5. 684.) They were informed by an oracle that, as soon as any persons passed by them without being charmed by their songs, they should perish. Ulysses having been previously informed by Circe of the power of their voice, stopped the ears of his companions with wax, and ordered himself to be tied to the mast of the ship. When he came within hearing, he made signs for his crew to stop the vessels, but they were disregarded. The Sirens in despair at their disappointment threw themselves into the sea. The etymology generally assigned to the word is σειρὰ, *catēna*, because those who listened to them were drawn as if by a chain; or, more probably from the idea of an εἱρμος or "connected song." But Bochart deduces the name from *Sir*, a Phœnician word denoting "a songstress," which favours the explanation given of the fable by Damm. The latter states that the Sirens were excellent singers, and divesting the fables respecting them of all their terrific features, supposes that by the charms of music and song they detained travellers, and made them altogether forgetful of their native land.

20. *Antiphătes*, &c. "The very Antiphates, and Polyphemus of his terrified household." Antiphătes was king of the Læstrygŏnes, who were cannibals. The commentators on Homer (Odyss. κ', 114 *seqq.*) generally locate the Læstrygŏnes in Sicily, but we have no authority in Homer for this; on the contrary he places the Cyclopes and Læstrygŏnes far apart.—*Laris*, this word is here used especially with reference to *the domestics* of a household. The ancients differ extremely about

the origin of the Lares. Varro and Macrobius say that they were the children of Mania. Ovid makes them to have been the offspring of Mercury and the Naiad Lara, whom Lactantius and Ausonius call *Larunda*. Apuleius affirms that they were the posterity of the Lemures. Nigridius, according to Arnobius, makes them sometimes the guardians and protectors of houses, and sometimes the same with the Curētes of Samothracia, or Idæi Dactyli. Varro was not more consistent in his opinion of these gods, sometimes making them the same as heroes, and sometimes gods of the air. Titus Tatius, king of the Sabines, was the first who built a temple to the Lares. The word comes from the Etruscan *Lar*, "conductor," "leader."

21. *Tum felix*, &c. "Who is then in his element, as often as, after summoning the executioner, some one of his slaves is branded with a red-hot iron, for a couple of towels (lost or stolen),"—*Duo lintea* is put for anything of trivial value.—*Ardenti ferro*. Red-hot iron plates were used in putting slaves to the torture, or for branding with the three letters F V R.

23. *Quid suadet*, &c. What advice, says the poet, is a father able to give his son, if he (the father) delights in the clanking of chains with which the slaves were loaded in the prisons?

24. *Quem* refers to the father.—*Mire afficiunt* "wondrously delight."—*Inscripta*, "branded," scil. on the forehead.—*Ergastula*. This word is here taken to signify the "slaves" confined in the *ergastulum*. The *ergastulum* (from ἐργάζεσθαι "to work") was a private prison attached to most Roman farms (called in this line *carcer rusticus*), where the slaves were made to work in chains. It appears to have been usually under ground. The slaves confined therein were also employed to cultivate the fields in chains. Slaves who had displeased their masters were punished by imprisonment in the *ergastulum;* and in the same place all slaves, who could not be depended upon, or were barbarous in their habits, were regularly kept. A trustworthy slave had the care of the *ergastulum*, and was therefore called *ergastularius*. According to Plutarch, these prisons arose in consequence of the conquest of Italy by the Romans, and the great number of barbarous slaves who were employed to cultivate the conquered lands. In the time of Hadrian and Antoninus, many enactments were made to ameliorate the condition of slaves; and among other salutary measures, Hadrian abolished the *ergastula*, which must have been liable to great abuse in the hands of tyrannical masters.—*Inscripta ergastula*, then, means "branded slaves," in the present passage, the abstract being used for the concrete. Hence *Plautus* calls slaves *literati*, "men of letters," and Cicero calls a man who was *compunctus notis*, "*stigmatias*." Lucan in his Cataplus gives a similar individual the epithets of κατάγραφος, στιγματίας.

27. *Tanto contexĕre cursu*, &c. "String them together with such rapidity, that she would not have to take breath thirty times?" So numerous were Larga's "gallants," that one could not repeat them without having to take breath repeatedly; how then, says Juvenal, can her daughter be aught but an adulteress herself, from the influence of her mother's example?

28. *Conscia matri*, "privy to her mothers's guilt."

29. *Ceras nunc*, &c. "Now, while her mother dictates, the daughter fills her little tablets, and gives them to the same internuncios to carry to her sweethearts." *Ceras pusillas* may also mean "little love-letters," "*petits billets-doux*," but it is likely that it means that the girl had her little tablets, as the young lad his little dice-box (line 5).—*Dat ferre*,

a Græcism, like Homer's δῶκε φορῆναι. φέρειν, ἄγειν or ὥπασσε κομίζειν; the Latin construction would be *ferendas*.—*Eisdem*, the same as her mother employed.—*Cinædis*, this word (κίναιδος) is supposed to come from κενὸς and αἰδώς, i. e. "void of shame."

32. *Vitiorum exempla domestica*, "examples of vice when in our homes."—*magnis Quum subeunt animos auctoribus*, "since, in consequence of their high sanction they insinuate themselves into our minds." We have instances in the best writers, of *quum* being joined to the indicative as well as the conjunctive, when it denotes a cause or consequence. (ex. gr. Ter. And. 3, 2, 8, and 3, 5, 17, also Heaut. 2, 4, 2.) The commentators render it "when" in the present passage; but this would involve a tautology. For, if we examine the context, we shall at once perceive that *domestica exempla* can only refer to the examples of *parents*. According to this, then, the meaning would be, "the examples of our parents corrupt us, &c. *when* they steal into our minds in consequence of the high sanction (of our parents)." Any one will see that it is much better to consider the latter clause as explanatory of the former; as it is *in consequence* of the parent's authority being weighty that the parent's example takes possession of the mind, and that thus we are sooner corrupted by their example than by that of another.

34. *Hæc*, scil. *vitia parentum,—quibus arte benignâ*, &c. "whose hearts the Titan formed by a benign exertion of his skill, and of better clay than usual," i. e. there may be one or two young persons who have a propensity to virtue, and an instinctive dislike to vice; but these are exceptions; they must have been formed of other materials than the rest of mankind.—*Finxit*, ἔφλασε.—*Titan*. The *Titānes* were, in Greek mythology, said to be the sons of Cœlus and Terra; forty-five in number, according to the Egyptians; Apollōdorus mentions thirteen, Hyginus six, Hesiod twenty, among whom are the *Titanides*. They were all of gigantic stature, with proportionable strength. Their wars against the gods are very celebrated in mythology; these are often confounded with the wars of the Giants; but the war of the Titans was against Saturn (who was himself a Titan, and succeeded his father), and that of the Giants against Jupiter. Perron makes the *Celtæ* to be the same with the Titans, and their princes the same with the Giants in Scripture. According to him, the Titans were the descendants of Gomer, son of Japhet. He adds that the word *Titan* is perfect Celtic, and derives it from *tit*, "earth," and *den*, or *ten*, "man," and hence, he says, the reason of the Greek appellation, γηγενῆς, "earth-born," applied to them. The Titans, according to Bryant, were those Cuthites, sons of Chus, called giants, who built the tower of Babel, and were afterwards dispersed. The Titan to whom Juvenal alludes in the passage before us, is Prometheus, son of Japetus (a Titan), by Clymene, one of the Oceanides. The fable of his pilfering fire from heaven is well known. According to Apollodōrus, he made the first man and woman on the earth, with clay, which he animated by means of the stolen fire. By Jupiter's orders he was tied to a rock of Mount Caucăsus, where for 30,000 years a vulture was to feed on his liver, which was never diminished, though continually devoured. Banier supposes the fable of Prometheus to be merely a continuation of the history of the Titans. Prometheus, as he conjectures, was not exempt from the persecutions which harassed the other Titans. As he returned into Scythia, which he durst not quit so long as Jupiter lived, that god is said to have bound him to Caucăsus, being much addicted to astrology, he frequently retired to mount Caucăsus, as a kind of observatory, where he contemplated the stars, and was, as it were,

preyed on by continual pining, or rather by vexation, on account of the solitary and melancholy life which he led. This is supposed to have given rise to the fable of the vulture preying on his vitals. Banier further imagines that Jupiter, having ordered all the forges where the iron was worked to be shut, lest the Titans should make use of it against him, Prometheus, who had retired into Scythia, there established good forges. Perhaps also, not thinking to find fire in that country, he brought some thither in the hollow of a cane, in which it may easily be preserved for several days. His having formed and animated a man, refers to his having taught the barbarous people, among whom he settled, to lead a more civilised life. Sir Isaac Newton makes Prometheus a nephew of *Sesotris*, the Egyptian king, and to have been left by him on Mount Caucasus with a body of troops, in order to guard his conquests in that quarter. Some make him the same with Noah, an opinion which Bryant adopts. Le Clerc supposes him to have been the same with Magog. The truth, however, appears to be, that Prometheus is in some way connected with the mythology of India, and the progress of religion from east to west.

36. *Sed reliquos*, &c., "but the footsteps of parents, which ought to be avoided, and the beaten track of their oft repeated crimes, long presented to their view, lead on the rest" of mankind: the children tread in the footsteps of their parents.—*Orbita* is properly "the track of a wheel," hence it comes to signify "the course of life," or, as here, the trace, "i. e. *the example*" of one's life.

38. *Hujus enim vel*, &c. "For there is at least, a motive for this, which even taken by itself (*una*) is strong enough (scil. to induce you to eschew evil), namely that those who have derived their being from us may not," &c.

40. *Dociles*, "apt scholars."

42. *Quocunque sub axe*, "beneath every sky," i. e. in every country under heaven. The meaning of this line and the next is, that one may see bad men everywhere, but hardly in any quarter will he behold a man of real virtue.

43. *Brutus*, the chief conspirator against Cæsar, was the son of Servilia, who was sister to Cato of Utica.

44. *Nil dictu*, &c. "Let no indecent word or deed come nigh that threshold within whose precincts there is a young person."

45. *Procul hinc*, &c. Juvenal, in order to give an air of solemnity to his important precepts, adopts the very formulary of speech made use of at religious ceremonies, to prohibit the approach of the profane; by this he also intimates that the threshold, within which there was a child, was to be held sacred. Comp. Virg. Æn. 6. 258. "*Procul, O procul este profani: ἐκὰς, ἐκὰς ἐστε βέβηλοι.*

46. *Cantus pernoctantis parasiti*, "the (obscene) song of the midnight parasite."

47. *Reverentia*, "observance."—*Si quid*, &c., "if you are contemplating (the performance of) a bad action, do not think lightly of your son's age, but let the presence of your infant boy check you on the very verge of vice." The meaning is, beware of falling into the mistaken opinion, that your child is too young to heed any wicked action which you may do in his presence. Consider that what you are going to do will be a pernicious example for him hereafter, and let that thought prevent you from exhibiting to his view any thing that is wrong. Plutarch says that Cato was as guarded in his language and behaviour before his son, as though he had been in the presence of the Vestals.

50—58. *Nam si*, &c. How can you presume to reprove and punish your son for resembling you, and sinning after your example?

50. *Censoris irâ*, "the Censor's displeasure," i. e. his animadversion and punishment. The Censor could punish by affixing a mark of ignominy (called *Censoria nota*) after a person's name in the list of citizens.

51. *Quandōque*. "Some time or other," for *aliquando*.

52. *Morum*, &c. "But, as the son of your morals, too (he will shew himself like you), and one who can more deeply (than yourself) engage in crime, following all your footsteps," i. e. closely imitating your example.—*Morum filius*, i. e. by his resemblance to you in morals likewise, he will evince himself your son.

53. *Omnia*, might, we think, better be connected with *peccet*.

54. *Corripies*, &c. "You will, no doubt, reprove and censure him in loud and angry language."

55. *Tabulas mutare*, "to change your will," scil. for the purpose of disinheriting him.

56. *Undc*, understand *sumes*. "Whence can you assume to yourself a father's solemn frown and freedom of rebuke, when you," &c.

57. *Vacuumque*, &c., "and when the air-charged cupping-glass this long time is looking for your brainless skull," i. e. when you have been out of your right mind for a long period.—*Hoc*. i. e. *tuum*, the more proper construction would be *Caput cucurbitam quærit*, i. e. *opus habet, desiderat*.—*Ventosa*, "full of air," "that acts by the pressure of the air." This epithet alludes to the nature of the operation of cupping, which is performed by rarifying the air which is within the *cucurbita*, by the application of fire, on which the blood was forced from the scarified skin into the cupping-glass, by the pressure of the outward air; so that the air may be called the chief agent in this operation. The custom of cupping the head in phrensies is very ancient; we have translated *Ventosa* according to Ruperti's explanation. Stocker renders it "exhausted."—*Cucurbita*, *σικύα*, was properly "a gourd," and probably the cupping-glass received its name from some resemblance in shape. "Or a species of gourd (*κολοκύνθης*) may be meant, which affects a cure by withdrawing the moisture which impedes the action of the brain." Achaintre.

59—69. You take pains to exhibit your house neat and elegant; why do you not show it free from moral impurity, that your son may not be familiarised to vice?

60. *Verre*, &c. Here follow the words of the master urging his slaves, or, as some think, of Juvenal to the master himself.—*Pavimentum*, "the pavement." The floor (*solum*) of a room was seldom boarded, but was generally covered with stone or marble, or mosaics. The common floors were paved with pieces of bricks, tiles, stones, &c., forming a kind of composition called *ruderatio*. Another kind of pavement was that called *opus Signinum*, which was a kind of plaster made of tiles beaten to powder and tempered with mortar. It derived its name from *Signia*, a town of Italy, celebrated for its tiles. Sometimes pieces of marble were imbedded in a composition ground, which appear to have formed the floors called by Pliny *barbarica* or *subtegulanea*, and which, probably gave the idea of mosaics. As these floors were beaten down (*pavita*) with rammers (*fistūcæ*), the word *pavimentum* became the general name for a floor.—*Nitidas*, "clean and bright."—*Columnas*. The Romans were very fond of adorning their buildings with pillars, particularly their rooms of state and entertainment.

61. *Arida aranea,* "the spider that loves a dry corner," Rup. or simply "attenuated," "meagre," but the first seems preferable, as we have no reason assigned for its being dried up or dead.

62. *Hic lēve,* &c. "Let one scour the polished plate and another the embossed vessels."—*Aspera* is equivalent here to the Greek *ἀνάγλυφα.*

63. *Vox domini,* &c. "Loudly blusters the voice of the master, as he urges his slaves and holds the rod."

64. *Trepidas.* "You are in a flurry," "you anxiously bestir yourself."

65. *Atria,* "the entrance hall." The *atrium* was called *αὐλὴ* by the Greeks, and by Virgil (Æn. 3. 354), also *μισαύλου, περίστυλον περίστασιν.* Two derivations are given by the ancient writers. Festus and Varro refer it to the same origin: "*ab Atriæ populis, a quibis atriorum exempla desumpta fuerunt;*" but Servius derives the term from *ater,* "*propter fumum qui esse solebat in atriis.*" *Atrium* is used in a distinctive, as well as collective, sense, to designate a particular part in the private houses of the Romans, and also a class of public buildings, so called from their general resemblance in construction to the *atrium* of a private house. There is a distinction between *atrium* and *area;* the former being an open area surrounded by a colonnade, while the latter had no such ornament attached to it. The *Atrium* of a house was a large apartment roofed over, with the exception of an opening in the centre, called *compluvium,* towards which the roof sloped, so as to throw the rain-water into a cistern in the floor, termed *impluvium,* which was frequently ornamented with statues, columns, and other works of art The word *impluvium,* however, is also employed to denote the aperture in the roof. The *atrium* was the most important room in the house, and among the wealthy was usually fitted up with much splendour and magnificence (comp. Hor. Od. 3. 1, 46). It appears *originally* to have been the only sitting-room in the house, and to have served also as a kitchen; and it probably continued to do so among the lower and middle classes. In the houses of the wealthy, however, it was distinct from the private apartments, and was used as a reception-room where the patron received his clients; and the great and noble, the numerous visitors who were accustomed to call every morning to pay their respects or solicit favours. But though the *atrium* does not appear to have been used by the wealthy as a sitting-room for the family; it still continued to be employed for many purposes, which it had originally served. Thus the nuptial couch was placed in the *atrium* opposite the door (*in aulâ,* Hor. Ep. I 1, 87), and also the instruments and materials for spinning and weaving, which were formerly carried on by the women of the family in this room. Here also the images of their ancestors were placed (Juv. 8, 19), and the *focus,* or fire-place, which possessed a sacred character, being dedicated to the Lares of each family.

66. *Ne perfusa,* &c. "That the porch should not be bespattered with mire." *Porticus* (*στοά*) was a walk covered with a roof, which was supported by columns, at least on one side. The Greeks (from whom the Romans imbibed their fondness for them) had porticoes attached to temples and other public buildings, and also they built some independent of any other edifice. As luxuries among the Romans were carried to a greater extent in everything than in Greece, the wealthy had their private porticoes, sometimes in the city itself, and sometimes in their country-seats.—*Et tamen unо,* &c., "and yet one young slave

cleans out these with a single half-bushel of saw-dust."* *Scobs* or *scobis* (*πρίσματα*) was the dust that falls down in filing, sawing, rasping, or boring. "Saw-dust," says Stocker, "was probably used among the Romans (as it is now in the shops of London) for laying the dust, while the dirt was swept away." Perhaps they used it, as we use sand in strewing stone or brick floors. Heliogabălus was said to strew his gallery with gold dust.

68. *Illud non agitas.* "Do you not make it the subject of your study, that your son should see his home pure without any moral defilement, and perfectly free from vice."

70. *Gratum.* "Thank-worthy," scil. that you gave a son to your country.—*Patriæ populoque* "to the state and the people." Bentley proposed the reading *patribus civem populoque dedisti*, in order to avoid not only the tautology (which he considers to exist in *patriæ populoque*), but also the inelegant repetition of *patriæ* in the next line. But Ovid (Met. 15, 572) has joined the same words, as we have them in the text; and there is no tautology in them, *patriæ* referring to the whole commonwealth with all its constituent parts, the majesty, dignity, and security of the public at large, while *populo* refers merely to the citizens.

71. *Patriæ idoneus*, &c. "beneficial to his native city, serviceable to its rural districts."—*Agris* scil. *colendis*,—we may render it "agriculture."

73. *Plurimum*, &c. "For it will make a vast difference, in what practices (or "accomplishments,") and habits you train him up."

74—85. Even the examples of the inferior animals teach us that those things which have been instilled into the mind in early years, and by the parent, are indelibly impressed thereon.

74. *Serpente*, &c. "The stork feeds her young with serpents, and with lizards, which she has found amid the devious brakes." Valesius says, that perhaps the *Ibis* is here meant (comp. Sat. 15, 3), but the allusion may as well be to the common stork;—*Devius*, "that leads out of the way, *invius*," in which there is no road or way, "*avius*," that is remote from a way," and so is "on one side of the way."

76. *Sumtis pinnis.* "When they have taken wing," i. e. when they have come to maturity.

77. *Vultur*, &c. "The vulture, fresh from carrion and dogs and the relics of the gibbet, hastes to her brood," &c.—*Crucibus relictis;* many make *relictis* a noun, and consider *crucibus* to be governed by *in*, but this is decidedly erroneous; *relictis* agrees with *crucibus*, and the phrase signifies literally "the gibbets that remain," i. e. the remainder of the gibbets; an exact parallel occurs in Livy, book 3d, Ch. 23, where *exercitu relicto* means "the rest of the army;" the commentators on which passage, not perceiving the proper meaning, have proposed conjectural emendations.

79. *Magni vulturis.* "Of the vulture when full-grown."

80. *Propriâ arbore*, "on a tree of her own," i. e. on a tree which she appropriates to herself. Vultures build their nests on lofty and inaccessible rocks; but examples are not wanting of their building on trees.

81. *Sed leporem*, &c. "While Jove's handmaidens, even those noble birds, pursue the hare or roe along the wooded hills: prey of this sort

* Others explain the clause beginning with *et tamen uno* thus, you are so anxious about these things which, however, can be so easily cleaned, that one slave (in scouring and scraping them all) can scarcely get half-a-bushel of dust off them. Some read *emendat.*

(*hinc*) is placed in their nest; and in consequence of this, when the full fledged brood have mounted on the wing, impelled by hunger, they hurry to that same quarry, which they had first tasted after breaking the shell."—*Famulæ;* the eagle is represented not only as Jupiter's thunder-bearer, but as executing other commands, for instance, the carrying off of Ganymede. She also fed him with nectar while he was concealed in the Cretan caves. Achaintre tells us, that of the various species of eagles, the one here alluded to, is that called by the Greeks χρυσάιτος, and γνήσιος [Aristotle], scil. the golden eagle, which, according to Buffon, is the largest and noblest.—*Et generosæ aves,* epexegēsis, or *aves* may mean hawks, falcons, &c.—*Levârit,* understand *alis.*

The common opinion respecting Juvenal's illustrations, from line 74 to 85, is, that by the instances of the stork and the vulture he intends to represent a child's following the *bad* practices of his parent, and by that of the eagle the contrary; but all the illustrations merely show that in the inferior animals (as we said above), the influence of parental example should furnish mankind with a strong admonition.

86. *Aedificator.* "An amateur builder."—*Curvo litore,* πεζιηγὴς ἀκτή, Apoll. Rhod.

87. *Caiēta* (hod. *Gaeta*) was a town and harbour of Latium, which received its name, according to Virgil, from Caieta, the nurse of Æneas, who was buried there (Æn. 7, 1). This, of course, is a mere fable, as Æneas never was in Italy. Aurel. Victor, with equal improbability, derives it from καίειν "to burn," because the fleet of Æneas was burnt here. Strabo's derivation is the best, scil. a Laconian term, καϊάττα, "a hollow," or "cavity," in allusion, perhaps, to a receding of the shore.—*Summa nunc Tiburis arce,* "at another time on Tibur's lofty height."

88. *Alta Culmina villarum.* "Villas of towering height."

89. *Græcis,* &c. "with Grecian marble and other procured from distant lands."—*Petitis longe,* scil. from Egypt, Numidia, Armenia, &c.

90. *Vincens.* "Out-doing," "surpassing," scil. in grandeur and magnificence of style.—"The temple of Fortune" at Prænestè was a noble edifice, erected by Augustus. Hence Fortune was called "*dea Prænestina.*"—The temple of Hercules (τὸ Ἡράκλειον) at Tibur was built by Marcius Philippus, the step-father of Augustus.

91. *Ut spado,* &c. "The eunuch Posīdes" was a freed-man of Claudius, and a great favourite with that emperor, who bestowed on him some of the most honourable rewards of military merit. The wealth which he acquired he lavished in building. Pliny mentions the magnificent baths erected by him in the bay of Baiæ.—*Capitolia.* The plural for the singular; but there were two Capitols in Rome, *the old* in the eighth district of the city, *the new* in the sixth. There were also Capitols at Capua, Pompeii, Beneventum, and other towns of Italy.

92. *Dum sic,* &c. "While Cetronius, then, goes on thus in building his dwelling-houses, he impaired his estate, considerably reduced his wealth, and yet the amount of the portion that still remained was not inconsiderable; but his demented son wasted (or "got involved") all this, whilst he rears new villas of superior marble."

96—106. As children follow the example of their parents in vice, so also they are led by the same in religious observances, no matter how ridiculous or absurd they were. Juvenal instances the case of the Jews, an example which, says Achaintre, is not at all suitable; for he is treating of correctness of morals, which can exist in every creed and form of worship, and is entitled to respect. But great allowance must

be accorded to Juvenal, who, from his ancestral prejudices, viewed the Jews with a very unfavourable eye.

96. *Quidam*, &c. "Some who happen to have a father superstitiously observant of the Sabbath, worship nothing but the clouds and the sky as a divinity." As the Jews used to utter their prayers under the open air (their temple had no roof), and directed their looks upward, the Romans imagined that they worshipped the clouds and the "material heaven" (*numen cæli*). They had no images like the Romans to which they might kneel. Some edd. read *cæli lumen*.

98. On account of the Jews' abstaining from "swine's flesh," Juvenal here humourously says that they esteemed it as of equal value with that of a human being.

100. *Leges*. "Statutes."

101. *Judaicum*, &c. "They learn thoroughly, observe, and reverence the Jewish system of law, "all that Moses transmitted to posterity in his mystic volume, (the Pentateuch)." A copy of the Pentateuch was kept (as it is to this day) in every synagogue, locked up in a press or chest (*arca*, hence *arcana*), and never exposed to sight, unless when brought out to be read at the time of worship: at the conclusion of the service it was returned to its place and again locked up.

103. *Monstrare*, i. e. *monstrare solent;* the historical infinitive.—*Eadem nisi sacra colenti*, "unless to one who observed the same form of worship," as themselves. The Jewish law inculcated no such inhumanity: Juvenal was decidedly ignorant both of the laws and practices of the Jews.

104. *Quæsitum ad fontem*, &c. "To conduct only the circumcised to a wished-for spring;" well might the poet say, "the wished-for spring," as Judea is but poorly supplied with water.—*Verpus* is the same with *apella* (Hor.) and *recutitus* (Pers.)

105. *Sed pater*, &c. "But the father is to blame, by whom every seventh day was devoted to idleness, and had no concern with any portion of the duties of life;" or, we may construct *et* (*qui*, scil. *pater*) *non attigit*, &c. The Jews certainly carried their reverence for the Sabbath to an extreme, as they condemned even works of necessity and mercy to be done then, see John. vii. 23. They likewise forbade self-defence on the Sabbath.

107. *Spoute*, &c. Juvenal now proceeds to show how avarice is communicated from father to son, but he makes a distinction between it and other vices. For youths fall into other vices with ease, but avarice goes against their natural feelings.—*Cetera*, scil. *vitia parentum*.

108. *Iuviti quoque exercēre*, "to practice even against their inclinations."—*Exercere*, ἀσκεῖν. Horace says that a youth is naturally "*prodigus æris*," (Ars. poet.)

109. *Fallit*, &c. "For this vice (avarice) deceives under the mask and semblance of virtue, since it is grave in demeanour, and rigid in look and attire. The *virtus* which avarice *seems* to have is *economy*. The mind of youth may be misled by the forbidding aspect of avarice (110), so as to imagine it to be a virtuous pursuit; for vice, in order to attract, is decked out with objects of allurement.

112. *Tamquam*, &c. "As an economist, and protector of his effects, more to be relied on than," &c.

114. *Hesperidum*. The Hesperides were three celebrated nymphs, daughters of Hesperus. They were appointed to guard the golden apples which Juno gave to Jupiter on the day of their nuptials; and the place of their residence, placed beyond the ocean by Hesiod, is more

universally believed to be near Mount Atlas in Africa, according to Apollodorus. This celebrated place or garden abounded with fruits of the most delicious kind, and was guarded by a dragon (*serpens*) which never slept. It was said to be the offspring of Typho, and had a hundred heads, and as many voices. Many, however, reduce the number to one head. Hercules slew the dragon and took the apples. Many solve this fable by supposing that the Hesperides were certain persons who had an immense number of flocks, and that the ambiguous word μῆλον, which signifies "an apple" and "a sheep," gave rise to the mythic tale. Pliny and Solinus maintain that the dragon was no other than an arm of the sea, wherewith the garden was encompassed and protected. Dupuis, who makes Hercules to have been the sun, and refers his twelve labours to the passages of that luminary through the signs of the Zodiac, explains the fable of the Hesperides as follows:—In the twelfth month, making the first coincide with Leo, the sun enters Cancer. At this period the constellation of *Hercules ingeniculus* descends towards the western regions called *Hesperia*, followed by the polar dragon, the guardian of the apples of the Hesperides. On the celestial sphere Hercules tramples the dragon under foot, which falls towards him as it sets.—*Ponticus.* The golden fleece which Phryxus had hung up on a tree in Colchis was guarded by a dragon, which was of the same lineage as the *serpens Hesperidum.* Jason destroyed it, and gained possession of the fleece,

115. *Egregium acquirendi artificem.* "A matchless mechanic in the trade of getting wealth:" understand *divitias.* Other editions, for *acquirendi*, have *et vcrendum.*

117. *Sed crescunt*, &c. "But they (the patrimonies) are increased by every possible means (whether fair or foul), and are accumulated by the anvil incessantly plied, and by the furnace ever blazing." The words *fabris, incūde*, and *camino* are all borrowed from metallurgy, and in particular, from the coining of money.

119. *Animi felices*, "happy in their hearts," a Grecism. With the sentiment here expressed compare Hor. Epist. 1. 15. 45.

120. *Qui nulla*, &c. "Who imagines that there are no instances of a man in humble circumstances being happy." "Paupertas est non quæ pauca possidet, sed quæ multa *non possidet*," Seneca, Ep. 87. The oracle of Apollo proclaimed as the happiest of men, Aglaus an Arcadian, who had never gone beyond the ring-fence of his little hereditary estate.

121. *Juvenes hortatur*, "he animates his adult sons to go along that path (scil. of the avaricious) and to diligently pursue the same plan of conduct." Bahrdt explains *sectæ* as referring to "a sect" of philosophers; since, in the opinion of mankind, money is the best philosophia. *Secta* is from *sequor.*

123. *Elementa*, "rudiments," "first principles."—*His protenus ilico*, &c. with these (*elementis*, scil.) from the first he impregnates his sons, and forces them to get a thorough knowledge of inconsiderable acts of meanness."—*Minimas sordes* has been misunderstood by those who render it "acts of most paltry meanness;" for in fact, the *minimæ sordes* were the *elementa* of the preceding line. The father trains the youth in avarice by degrees; he gives him a relish for (*imbuit*) this, by first teaching him *minimas sordes*, and afterwards draws him on to *maximas sordes.*

125. *Acquirendi*, "of making money," see line 115. From line 126 to 140 we are shown *minimas sordes*; and from 141 to the end we are shown the crimes of which avarice is the cause.

126. *Servorum*, &c. "He pinches," lit. "keeps in bounds his servants' appetites by giving them short measure." Roman slaves received monthly, or daily, an allowance of corn, called *demensum* (from *demetior*.) Donatus (on Ter. Phorm. 1. 1. 9.) says that every slave received four *modii* of corn a month; but Seneca speaks of five *modii* as the allowance.—The *modius* was the principal dry measure among the Romans; it was equal to one-third of the *amphora*, and therefore contained 1 gallon, 7 pints and a fraction English. It was also one-sixth of the *medimnus*.

127. *Ipse quoque esuriens*, "while he is even half-starving himself." His own meanness subjects him to the torments of Tantalus, starving in the midst of plenty, "*magnas inter opes inops*," Hor. Od. 3. 16. 28. —*Neque enim*, &c. "for not even does he ever bring himself to make use of his musty fragments of mouldy bread, accustomed as he has been to keep, in the middle of September, a hash that was dressed yesterday, and to defer to the time of a second meal the summer bean that he has sealed up along with a piece of a mackerel, or with the half of a shad, (and that too, a stinking one), and to lock up the numbered fibres of a shredded leek."—*Hesternum minūtal*, *χθὲς ἴωλος*. The Greeks, by the phrase "yesterday's food," meant "stale and rancid food;" and the epithet *ἴωλος* was thence transferred to anything which had become (morally) "stale" or "obsolete."—*Septembri*. During this month the heat was most violent, and of course meat would soon be tainted.—The *conchis* and *lacertus* were most common and cheap articles of food: comp. Sat. 3. 293.—*Æstivam*, as it was summer, the beans would be more tough than in the spring.—*Lacerti*. The lacertus was a common sort of salted fish, according to the Old Scholiast. Ruperti considers it to be the mackerel; others a pilchard.—*Signatam*. He even puts his seal upon the cup-board to prevent his servants from pilfering or picking it. The ancient housewife used to keep her stores under seal, and not under lock and key as now.* The miser does not even trust his wife, but acts as his own housekeeper.—*Putri silūro*, so Sopater and Diod. (in Athenæus) have *σαπρὸν σίλουρον*: this word is derived from *σεύω* and *οὐρά* by Athenæus, but Bochart contends that it is formed from *ψίλος* and *οὐρά*.—*Fila numerata*. There are fibres resembling "threads" which hang downwards from the bottom of a leek. These the miser is so stingy as to shut up, after having first counted them.—*Porri*, see Sat. 3. 293.

134. *Ad hæc*, "to such fare as this."—*Aliquis de ponte*, "any beggar." Bridges were the usual haunts of mendicants.—*Negabit*, "will refuse to attend."

135. *Sed quo*, &c. "But for what purpose do you possess the wealth that you have amassed with such mental torture?" Understand *habes* or *possides*.

136. *Quum sit manifesta phrenēsis*, &c. "Since it is palpable crazi-

* Although Ruperti produces authorities in support of this statement, it appears so absurd that we may well be pardoned for doubting it. If the mistress of a house did *not* lock up her stores, it was not because she had not the keys of the apartments; for the keys of them all, with the exception of those of the wine-cellars, were given to a Roman woman when she first entered her husband's house after marriage. Hence, when a wife was divorced, the keys were taken from her (Cicero Philipp. 2, 28): and when she separated from her husband she sent them back. Indeed keys were used in very early times, and were probably introduced into Greece from Egypt. Pliny, however, records the name of Theodorus of Samos as the inventor, the person to whom the art of fusing bronze is ascribed by Pausanias.

ness to live [as] under the condition of poverty, in order that you should die wealthy." Many MSS. have *egentis* and many have *egenti*. The text of Ruperti (Glasgow, 1825) has the former, but Stocker reads *egenti*, which he must have taken from a later edition of the German commentator. The latter is undoubtedly the more elegant lection.

130—140. Your anxious pursuit of wealth brings you no satisfaction; for the more you amass, the more powerful and restless becomes your wish for more.—*Pleno ore*, "its top overflowing," i. e. "being filled to overflowing."

140. *Et minus*, &c. "And less wish for it (*pecuniam*) has he who does not possess it."—*Ergo*, i. e. in consequence of your desires for wealth being insatiable.—*Paratur*. The act for the endeavour; "you are on the look out for a second villa."

141. *Rus*, "country-seat."

142. *Et proferre libet fines*, "and the whim seizes you to extend the limits of your property."

143. *Mercaris*, &c. (see note on 140, *paratur*). "You try to purchase both this (scil. corn-field), and the vineyards, and the hill, which is white with the thickly-planted olive." *Arbustum* is "a place planted with trees," especially to train vines; hence, "a vineyard;" it is different from *vinea*, in which the vines were supported by poles.—*Canet*, the leaves of the olive have a whitish shade.

145. *Quorum, seqq.* If the owner of these places cannot be induced to sell them to you, you will then resort to nefarious contrivances to force him to part with them.

146. *Macri boves lassoque famelica collo Jumenta*, "your lean kine and famished oxen with jaded necks," &c. The three epithets are very expressive; *lasso collo*, shows that the cattle have worked hard all day, consequently they are the more hungry.

148. *Nec prius (retrahentur) inde domum quam*, &c. "Nor will they be taken home from that again until the whole crop descends into their ravenous stomachs."—*Novale* (νέος) was properly a field which was planted every other year; but here it is taken for *the crops* of the field, which would be greater in amount than those of fields not *novalia*.—*Sævos*. Comp. *iratus venter*, Hor. Sat. 2. 8. 5. It may also be rendered "enormous," "prodigious."

149. *Ut credas falcibus actum*, "so as to lead you into the belief that it was reaped by the sickle."

151. *Venales fecerit*, "has brought to the hammer."—*Injuria*, "aggression," scil. such as has just been mentioned. From the present passage we may justly infer that no system of superintendance over rural districts was adopted by the civil power; although some kind of police force existed in the city under the prætors and ædiles.

152. *Sed qui*, &c. "But," says the poet, "although you are possessed of wealth and power," yet if you procure them by such villanous conduct, what do you think will people say of you? can you imagine that they will talk of your behaviour respectfully?" The miser answers in line 153 and in the two lines that follow.—*Sed qui*, &c. "But how does the talk go? How sounds the trumpet of scandalous report?"

153. *Tunicam lupini*, "the husk of a lupine;" i. e. "the most worthless object." The miser replies that he would not give a farthing for the praises of all around him, if his farm was small and yielded a poor crop.

154. *Toto vicinia pago*, "the surrounding people of the entire district" where I reside. *Pagi* were fortified places to which the country people might retreat in case of a hostile inroad, and are said to have

been instituted by Servius Tullius. Each of the country tribes was divided into a certain number of *pagi;* which name was given to the country adjoining the fortified village, as well as to the village itself. The Christian writers gave the name of *pagāni* to those persons who adhered to the old Roman religion, because the latter continued to be generally believed by the country-people, after Christianity became the prevailing religion of the inhabitants of the towns.—*Pagus* is not from πηγὴ "a fountain," but from πάγω, *pango*, i. e. *jungo*, as it denotes a number of houses together.

155. *Exigui*, &c. "while I reap a narrow farm's most stinted crop."

156. *Scilicet.* Here the poet speaks with strong irony. "Oh, to be sure, you will be exempt from all the ills that flesh is heir to, in the same degree as you are free from solicitude respecting the praise and censure of the world. Riches will certainly effect this for you."

157. *Effugies*, "you will escape."—*Et tempora vitæ*, &c. "And after all this (i. e. in addition to this) a lengthened period of life shall be given you with fate more prosperous than before."

159. *Si*, &c. i. e. provided you were so wealthy as to possess all the land which belonged to the Roman people in the time of Romulus and Titus Tatius.

161. *Mox etiam*, &c. "Some time subsequently, even to the veterans now debilitated by age, and who had borne the brunt of the Punic wars or formidable Pyrrhus and the swords of Epirus, hardly at length were two acres each given as a requital for their numerous wounds." Ruperti thinks that a line or two may have dropped out of the text between 160 and 161. The first Punic war began U.C. 489, and lasted twenty-three years; the second lasted from U. C. 535 till 552. The third from U.C. 604 till 606, when Carthage was destroyed.—*Pyrrhum.* This monarch was descended from Achilles by the side of his mother, and from Hercules by that of his father. He invaded Italy, and was for a while successful against the Romans, but at length he received a severe defeat from Curius, and in consequence was forced to evacuate the country (B.C. 274). He was killed in Argos by a tile, which an old woman threw from a house-top.—*Molossi* were a people of Epirus, Pyrrhus' kingdom.—163. Those who set out as colonists into a conquered territory were usually allotted two acres each of the captured land.

164. *Merces*, &c. "This compensation for their bloodshed and their toil was by none ever considered inadequate to their deserts, nor was the promise of their country, as though ungrateful, considered by any to be imperfectly fulfilled."—*Curta* (*visa est*) "seemed to come *short* of what it held out."

166. *Saturabat*, "used to support," "maintain."—*Glebula talis* "such a small piece of ground," scil. the two acres mentioned above.

167. *Patrem*, the old soldier who was *fractus ætate*, &c.—*Turbam*, "the numerous inmates."—*Feta* "after parturition," "in childbed." Ruperti says nothing on this word, and the other commentators erroneously render it "pregnant." But the former meaning is much more appropriate, compare Liv. 1, 4. *Fœta lupa*, of the wolf which suckled Romulus and Remus. It may not be amiss to remark that the word bears the same signification in Hor. Od. 3, 27, 4 (according to Forbiger on Virg. Ecl. 1. 50.)

Impios parræ recinantis omen
Ducat, et prægnans canis, aut ab agro
Rava decurrens lupa Lanuvino
Fetaque vulpes.

Here the fox, as being lean and miserable-looking, "after littering," is considered an evil object to meet.

169. *Vernula*, "little slave," properly a young slave born in the family. The words *glebula*, *casa*, and *unus vernula*, are all indicative of the ancient frugality. Children of different ranks used to be playmates in ancient times.—*Tres domini*, "three young masters."—*Sed magnis*, "but for their big brothers returning from digging or ploughing, a second meal used to be prepared on a larger scale, and great pots used to steam with pottage,"—with *cœna* understand *parabatur*. —*Pultibus*. *Puls* (from πόλτος) was a kind of gruel or pottage made from flour, pulse, &c., such as the earlier Romans used for bread; it remained, however, always in use, even after bread was introduced, as ordinary food for poorer people: with such pottage the Romans fattened their sacred fowls (*pulli*).—*Ollæ* (λέβης, χύτρος, χύτρα) were vessels used for various purposes, and were made of any material. They were used for cooking, being adapted to bear the fire. Also they were employed for carrying fire; for holding solids and keeping them in store (while *amphoræ* rendered the same service in regard to liquids); for gardening purposes, as with us; and, which is very remarkable, in these vessels of earthen-ware, the Greeks used to expose infants. Hence the exposure of children was called ἐγχυτρίζειν. The lid of the *olla* was called *operculum*, ἐπίθημα. The word *olla* seems to be in its etymology connected with αὐλὸς "*foramen*."

172. *Hic modus agri*. "This quantity of ground," scil. two acres.

173. *Inde*, scil. from covetousness.—*Nec plura venena*, &c., "nor has any vice of the human mind procured the mixing of more poisoned draughts, or does any cause more murderous assaults with the steel than the vehement" or "irresistible desire after immense wealth." Comp. Virg. Æn. 3, 56.—*Sæva*, δεινή.—*Indomiti*. Many edd. have *immodici*, which doubtless arose from the old interpreters.

176. *Nam dives*, &c., comp. Menander. "οὐδεὶς ἐπλούτησε ταχέως, δίκαιος ὤν."

177. *Et*. "also."—*Sed quæ*, &c. "But what regard for the laws, what fear or sense of shame ever exists in the covetous man who is hastening to become rich?" *Metus* might also be taken with *legum*, which, however, is frigid after *reverentia*.

179. *Vivite*, &c. The poet here introduces the advice of the frugal and simple ancients to their sons.

180. *Marsus*, &c. "The Marsian, Hernican, and Vestinian sage of ancient days." These were laborious and warlike tribes in the vicinity of Rome.

182. *Qui satis est mensis*, "merely a sufficiency for our meals."—*Numina ruris*, "the rural deities," scil. Liber and Ceres. Georg. 1. 7.

183. *Quorum ope*, &c. "By whose aid and assistance, after their boon of joy-inspiring corn, a disrelish of the primitive oak affects mankind." Bacchus taught the use of wine; Ceres, that of corn and tillage. Before the cultivation of corn men lived on acorns.

185. *Nil vetitum fecisse volet*, &c., "that man will have done nought that is by law forbidden, who feels no shame," &c.

186. *Perone*, "with a clouted brogue." The *pero* (ἀρβύλη) was a low boot of untanned hide, worn by ploughmen and shepherds. It was also called πηλοπάτις on account of its adaptation for walking through clay and mire. This convenient clothing for the foot was not confined to the laborious and the poor. Sigismer, a royal youth of Gaul, and his companions had such boots, or high shoes, with the hair remaining

upon them (*perone setoso*), bound about the ankles, the knees and calves of the legs being entirely bare.—*Submovet*, "keeps out," ἀρκεῖ.

187. *Pellibus inversis*, "with the hair innermost." Facciol.—*Peregrina ignotaque nobis*, &c. "Purple;—whatever that is,—some foreign importation (or "an exotic"), with which *we* are unacquainted, leads to crime and sin." Others read *Quodcunque est*, scil. *nefas*, "leads to the commission of crime of every description.

189. *Hæc præcepta*. "Such lessons as these."—*Veteres*, scil. *dabant* or *dare solebant*.

190. *Post finem Auctumni*. When the winter set in, the Romans began their morning studies by lamp-light.—*Mediâ de nocte* "AT midnight," "as soon as it is midnight," the force of the preposition is "FROM the commencement of midnight." Thus, in "*surgunt de nocte latrones*" (Hor.) it means "as soon as night sets in."—*Supinum*, "lying in bed," understand *in lecto*: the word properly means "lying on his back," equiv. to the Greek ὕπτιος, to which is opposed πρηνής.

191. *Clamōsus*. "With vociferous call."—*Accipe ceras*, "take your wax-tablets."

192. *Vigila*. "Watch, awake," "sit up at your studies."—*Perlege*, &c., "read closely the red-titled (or "rubric") laws of our ancestors." The Romans wrote the titles and beginnings both of their books of law, and books generally, with *reddle*, or red chalk, called μίλτος by the Greeks, and *rubrica* by the Latins (not *minium*, as some suppose). The term "rubric" is still applied to the directions inserted in our Liturgy, although they are printed no longer in red letter, but in Italics.

193. *Vitem posce libello*, "memorial for the post of centurion." The *Vitis* was the badge of office (scil. a rod), with which the centurion punished his men. Spelman, in a note on the Anabasis of Xenophon, states that the Greeks used the σκῆπτρον to chastise the soldiers, like the *vitis*. This last word is used in the present passage in the sense of a "centurion's office."

194. *Sed caput*, &c. *Seqq*. But show yourself with unpolished exterior, and negligent in respect of adorning your person, that the general may consider you adapted for the rugged duties of a soldier's life.—*Buxo*, "by a comb," which was generally made of "box-wood." For *sed caput* in this line Schurzfleisch. approves of *sit caput* being substituted; *sed*, in his opinion, destroying the sense of the passage.

195. *Grandes alas*, "your huge shoulders." Britannicus explains "your arm-pits bushy with strong hair." Casaubon seems to take the same meaning, as he makes the words equivalent to μασχάλας δασείας in Theophrastus; on which he remarks that numbers of the Athenians, in order to be thought strong men, and remote altogether from effeminacy, strove to become hairy in the arm-pits. For that, when they came into the public assembly, they stripped that part of their frame when voting, that all might see it when they upraised their arm. "Hairy nostrils" also were significant of manliness, for the effeminate used to pluck out the superfluous hairs.—*Lælius*, i. e. "your general."

196. *Dirue Maurorum attegias*. "Demolish the cots of the Numidians," the *attegiæ* were cottages (*magaria*) placed on wheels. The word comes from *ad-tego*, as καλύβη from καλύπτειν.—The Brigantes were a people of Britain, whose capital was York.

197. *Locupletem aquilam*. "A lucrative centurionship." The *aquila* was the standard of a legion, and is here taken for the legion itself.—*Sexagesimus annus*. They rose, step by step, through the ten cohorts.

Achaintre, however, says that Juvenal speaks in hyperbole, for no one was forced to act as a soldier after his fiftieth year.

199. *Et trepidum solvunt*, &c. "And the blast of the horn mingled with the clarion's peal act as a cathartic from terror." More literally "cause your bowels to become loose through terror."—*Lituis*. The word *lituus* was employed by the Latin writers to denote (1) the crooked staff borne by the augurs, with which they divided the expanse of heaven, when viewed with reference to divination (*templum*), into regions (*regiones*). (2) a sort of trumpet slightly curved at the extremity. It differed both from the *tuba* and the *cornu*, the former being straight, while the latter was bent round into a spiral shape. Lydus calls the *lituus* the sacerdotal trumpet (*ἱερατικὴν σάλπιγγα*), and says that it was employed by Romulus when he proclaimed the title of his city. Acro asserts that it was peculiar to cavalry, while the *tuba* belonged to infantry. Its tones are usually characterised as harsh and shrill. Müller supposes the word *lituus* to be Etruscan, signifying "crooked." The *cornu* was called in Greek *στρογγύλη σάλπιγξ*; and was curved nearly in the shape of a C.

200. *Pares*, &c. "You may purchase that which you can sell at fifty per cent profit," literally, "for more by a half." If you don't like war, says the father of modern days, engage in business; become a merchant.

201. Do not disdain even the most offensive trades, provided they are profitable.

202. *Ablegandæ*, &c. "Which must be removed to the other side of the Tiber." Tanning and other offensive trades were obliged to be carried on at the further bank of the Tiber.

203. *Ponendum*, &c. "That any distinction is to be placed between perfumes and a stinking hide," i. e. between dealing in perfumes and pursuing the trade of a tanner. If the latter is the more profitable business, you should prefer it to the former, for there is no difference between things which produce equal profit.

204. *Lucri*, &c. This alludes to the well-known reply of Vespasian to his son Titus, the humour of which, says Gifford, will be more appreciated on the consideration of the fact that the ancients tried the purity of their money by the smell.—*Ex re Quálibet*. "No matter from what it comes."

205. *Illa tuo*, &c. "Be that sentiment of the poet ever in your mouth."

206. *Dis atque ipso Jove digna*. This, says Ruperti, is ironical; so says Farnabius, whose words Stocker gives without comment. But how these commentators could have formed such an opinion is rather surprising. From the words *accipe ceras* (191) to the end of line 207, the father is speaking to his son, consequently the words of 206 are not expressive of the feelings of Juvenal, but of the speaker; and it is but natural to conclude that, as the *pater* had made the sentiment *unde habeas*, &c. the maxim of his life, he thought it worthy of the highest eulogy. Besides, the recommending of it to his son by ironical praise is surely preposterous.—*Poetæ*, scil. Ennius, who took it from the Bellerophon of Euripides.

207. *Habeas*, scil. *opes, divitias*, the word is used here absolutely in the sense of "to be rich," like *ἔχειν* in Greek.

208. *Hoc monstrant*, &c. "This advice old dry-nurses give their male nurslings while they are yet creeping." For *repentibus assæ* many editions present *poscentibus assem*, others *repetentibus assem:*

poscentibus could have arisen only from a gloss explaining *repetentibus*. Carrio first restored the present lection, who informs us, on the authority of Nonius, that *assa* meant "a nurse," "*quod semper* ADSIT (i. e. *adsit iis quos nutriat.*" But the Old Scholiast more correctly explains it to mean "*nutrix sicca* (*sole colorata, rugosa*) *et vetusta, quæ lac non præstat infantibus, sed solam diligentiam et munditiam adhibet.*" The word therefore is properly the feminine of *assus*, "dry," "roasted," "broiled," which is *qu. arsus*, from *ardeo, arsum*, or from *ἄζω*, "*sicco.*"—*Repentibus, rēpere* and *serpere* came both from *ἕρπω*, but their significations became quite distinct; *repo*, "to creep," is said properly of animals with short legs; *serpo*, "to crawl," of reptiles which go upon the belly.

209. *Ante alpha et beta*, "before their A B C."

210. *Talibus instantem monitis*, "when earnestly instilling such advice."

211. *Dic*, &c. What is the use of all this hurry? Avarice will show itself quite soon enough in your son, without your endeavours to imbue him therewith so early.

212. *Meliorem*, &c. "I warrant the pupil to be a greater proficient than his master," *κρείττονα διδασκάλου μαθητήν.*—*Magistro*, scil. *te.*

213. *Securus abi.* "Go away without any fear."—*Vincēris*, your son will surpass you in this vice, as Ajax and Achilles surpassed their respective fathers in heroic achievements.

214. *Præteriit*, "out-stript."—*Vicit* "out-did," "surpassed."—*Achilles.* It was predicted that the son of Thetis should be greater than his father, which was the reason that Jupiter, who had fallen in love with the goddess, forbore to press his suit; and it was consequently arranged that she should marry a mortal.

215. *Parcendum* (*est tibi*) *teneris*, &c. "You must be easy with those of tender years: the vices which characterise mature depravity have not yet gained occupation of their hearts;" i. e. you must excuse your children if they are not your equals in wickedness; wait until they have grown up, and you will see that their villany has increased with their years.—*Medulla* is properly "the marrow," from Greek *μύελος, μυελλος* = MEDULLUS, hence figuratè "the inmost part of anything," and so, "the heart," "feelings," &c.—*Maturæ*, other editions read *nativæ*, "which is born with them."

217. *Longi Mucronem admittere cultri*, "to apply the edge of the razor to his chin; i. e. when he shall be grown up. *Culter* from *cello*, (*percello;* English *coulter;* in southern Germany *das kolter;* French *couteau;* Greek *μάχαιρα, κοπίς*, or *σφαγίς*) was a knife with only one edge, which formed a straight line. It was used for a variety of purposes; but chiefly for killing animals either in the slaughter-house, or in hunting, or at the altars of the gods. The name *culter* was also applied to razors, but it certainly in this case was different from those employed for the above purposes, for whenever it was used for shaving it was generally distinguished from the common *culter* by some epithet, as *culter tonsorius.* Some maintain that it *properly* signified "the coulter of a plough," and is deduced from *colo*, as *raster* [*rastrum*] from *rado.*

218. *Vendet*, &c. He will perjure himself for the most trifling consideration.

219. *Cereris.* Ceres was regarded as one of the most sacred deities. —*Aram*, see note on 3. 145.

220. *Elatam jam crede nurum.* "Just believe your son's wife already dead and buried." Your son will arrive at such a pitch of wickedness,

that when he marries he will murder his wife for her dowry.—*Efferri.* "to be carried out for burial," is equivalent to the Greek ἐκφέρεσθαι. —*Limina subit.* This phrase has reference to the custom of the *paranymphs* carrying the bride across the *threshold* of her husband's dwelling, immediately after the performance of the marriage ceremony; it being deemed unlucky to touch the threshold.

221. *Quibus,* &c. "By fingers how accursed will she be strangled in her sleep."

222. *Nam quæ,* &c. By a much shorter way (scil. by murdering his wife) will your son attain "those riches which you think must be gained by journeying over land and main."—*Brevior via,* ἐπιτομωτέρα ὁδός.

224. *Nullus enim,* &c. "For no trouble attends the perpetration of this heinous crime." It is easier to commit the murder, than to go over land and sea in pursuit of wealth.

226. *Mentis causa,* &c. The poet's reply to the father: well, granting that you did not tell him specifically to do such and such crimes, "yet the cause and the origin of his mind being thus depraved rests with you," because you always advised him to acquire riches by every possible means.

227. *Nam quisquis,* &c. "For whoever is wont to inculcate a strong desire for extensive wealth, that man, by his sinister advice, at the same time inculcates avarice in his son; and he who gives free scope to his sons to double their inheritance by acts of injustice, lets out at the same time all the reins to the steed, which should you strive to pull in, it cannot stop, and in despite of you, leaving too the goal behind, it is whirled along."—line 229 is not found in many copies, and would be better left out. It is objectionable on account of the conjunction *et,* which, if the line be retained, must receive a different meaning in 228, 229, and 230. If, however, 229 be omitted, the στρόφασις will be 227 and 228, and the ἀπόδοσις will commence with *dat libertatem,*—230. A metaphor from the race-course. The man who imbues his sons with avarice is like a charioteer who gives his steeds too much the reins, so that they run away, and when he wishes them to turn the goal they are beyond his restraint. Thus when a youth is tutored by his parent in villany, he soon rushes recklessly into every crime, and his father's exertions are quite unavailing to check him in his mad career.—231. *Curriculo, curriculum* is a diminutive of *currus,* and is here taken in the sense of *equo,* as *currus* in Virg. Æn. 12. 287.—*Quem* refers to *equo* which is *implied* in *curriculo.*—232. *Metis relictis,* i. e. *passing* the goal, and rushing on instead of *turning* it.

233. *Nemo,* &c. "No one is satisfied to act wrongly only so far as you allow of; therefore they indulge themselves (i. e. they gratify their vicious propensities) to a wider extent," scil. than you would permit or sanction. Sons, not satisfied with the limits assigned them by their fathers, overstep them without hesitation.

235. *Cum dicis,* &c. When you tell your son that he who does a charitable and generous act to a friend is a fool, you destroy all humane and noble impulses in his bosom, and teach him, indirectly at least, to plunder others.—*Stultum qui donet amico.* This does not mean, as some think, "that he (the son) is a fool *for giving* donations to a friend;" but it is the *obliqua oratio,* and inculcates a general principle, scil. "that the man who gives donations," &c.

236. *Paupertatem,* &c., "lightens and alleviates the pecuniary difficulties of a relative." This phraseology is figurative, being taken from the notion of a burden.

237. *Omni crimine,* "by every species of crime."

239. *Quantus,* &c., "as strong as was the patriotism that dwelt in the breasts of the Decii," &c. There were three great Roman patriots of this name (1); *Decius Mus,* a consul, who devoted himself to the Manes for the safety of his country, in a battle against the Latins, 338, B.C. (2) *Decius,* his son, who devoted himself in like manner in his fourth consulship, when fighting against the Gauls and Samnites, 296, B.C. (3) His grandson, who did the same in the war against Pyrrhus and the Tarentines, 280, B. C.

240. Menœceus, son of Creon king of Thebes, and last of the race of Cadmus, sacrificed himself to Mars, to save his country from the Argive besiegers.

241. *In quarum,* &c. This line and the two which follow are put in by Juvenal by way of a sneer at the absurd fictions of the Greeks, and also to account for his using the expression *Si Græcia vera* in the preceding line (Comp. Sat. 10, 174). Thus the connexion is,—if the Greek writers be true in the story of Menœceus, notwithstanding their numerous fables respecting Thebes and its origin. Ruperti, however, remarks that as these three lines tend in no degree to illustrate the subject under present consideration, but arise merely from a comparison, their introduction by the poet is out of place, and evinces an unseasonable wish to display his learning. We doubt very much the correctness of this observation. Certainly an acquaintance with the mythological account of the origin of Thebes would be esteemed in Juvenal's day no great proof of a poet's profundity of erudition, especially when a Roman author before him (Ovid) gave his countrymen a detail of the event alluded to in these lines (See Ov. Met. 3, 1—130). We think that the connection which has been shown above is perfectly satisfactory in determining the propriety of an allusion to the fanciful origin of the Cadmean city.—*In quorum sulcis,* "in whose furrows:" *quorum* agrees in gender with *Thebanos* implied in *Thebas,* see 231.—*Dentibus anguis,* "from the teeth of the dragon." It is said that Cadmus, the founder of Thebes, sowed the plain with a dragon's teeth; that from the furrows sprang an armed race, who forthwith engaged in mortal combat, and they slew each other with the exception of five; and that these assisted him in building the city. The five survivors and their progeny were called *γηγενεῖς* and *Σπαρτοί,* "earth-sown."

242. *Capessunt continuo,* "instantly engage in." *Continuo, ἄφαρ.*

243. *Tamquam,* &c. "As though a trumpeter too had sprung up into being along with them," to incite them to combat.

244. *Ergo ignem,* &c. "Therefore you will see that fire, the elements of which you yourself supplied, spreading widely its flames, and causing universal desolation." The meaning is, that insatiable cupidity, the first principles of which you implanted in your son, will yet be productive of desolation to all around him; as he will stop at nothing to obtain wealth. The metaphor is taken from a conflagration. Cicero applies the epithet *ardens* to avarice.

246. *Nec tibi.* Even you his parent and instructor, he will not hesitate to turn upon.—*Trepidumque magistrum,* &c., "even with hideous roar will the lion destroy in his cage the affrighted keeper, though he had been reared by him." The particle of comparison is omitted here, as it is elsewhere very frequently. These lines allude to a real incident which occurred under Domitian.

248. *Nota,* &c. Your son will have your nativity cast; and, if he find you are likely to stand long in his way, he will contrive to break

short the thread of your life.—*Nota mathematicis genĕsis tua.* "Your horoscope is known to the astrologers."

249. *Exspectare,* "to await."—*Colos,* see 3, 27.—*Stamine* (see 10. 252) *nondum abrupto.* "Though your thread of life be not severed" regularly by the Fates.—*Abrupto,* ἀποῤῥηχθέντος.

250. *Obstas et vota moraris.* "You are in the way, and delay the accomplishment of."

251. *Cervina senectus.* "Your stag-like," i. e. "your inordinate length of years." Stags were fabled to live for nine centuries.

252. *Archigenen,* see 13, 98.—*Eme, quod,* &c., "purchase what Mithridates compounded." i. e. an antidote against poison, such as Mithridates used. See Sat. 10, 273.

253. *Si vis,* &c., i. e. if you wish to see another Autumn.

254. *Atque alias,* &c., i. e. if you wish to live to another Spring.—*Medicamen,* &c. "An antidote should be procured, which a father, too, as well as a king should swallow before his food;" for if a father rear his children badly, he has as much to dread from them, as a tyrant from his subjects. But the words *et pater et rex* may refer to one and the same individual, Mithridates: for at the time when he was slain, he was besieged by his son Pharnăces.

256. *Monstro seqq.* If you but consider the toils and dangers which the votaries of avarice undergo, you will allow that their conduct is ludicrous in the extreme.—*Monstro voluptatem,* &c. "I place before your eyes a rich treat, to which you can compare no theatrical exhibitions, no scenic representations of the munificent Prætor; if you observe with what great personal danger the augmentation of one's property, and the numerous money-bags in his brazen chest are procured."—*Pulpita,* see 3, 174.—*Lauti.* The Prætor received this epithet here either (1) from the richness of his dress, "gorgeously apparelled," or from his *wealth,* or from the munificence with which he exhibited the games.—*Arca,* see 3, 74.—*Fiscus.* The following is Savigny's account of the origin and meaning of this term:—In the republican period, the state, was designated by the term *Ærarium,* in so far as it was viewed with respect to its rights of property, which ultimately resolved themselves into receipts into, and payments out of, the public chest. On the establishment of the imperial power, there was a division of the provinces between the senate, as the representative of the old republic, and the Cæsar; and there was consequently a division of the most important branches of public income and expenditure. The property of the senate retained the name of Ærarium, and that of the Cæsar, as such, received the name of Fiscus. The *private* property of the Cæsar was quite distinct from that of the Fiscus. The word Fiscus signified "a wicker-basket," or "pannier," in which the Romans were accustomed to keep and carry about large sums of money; and hence Fiscus came to signify any person's treasure or money chest. The importance of the imperial Fiscus soon led to the practice of appropriating the name to that property which the Cæsar claimed as Cæsar, and the word Fiscus, without any adjunct, was used in this sense (*res fisci est,* Juv. 4. 54). Ultimately the word came to signify generally "the property of the state," the Cæsar having concentrated in himself all the sovereign power, and thus the word finally had the same signification as *Ærarium* in the republican period.—*Fiscus* is from ἴσχω.—We have thought it right to give the above long note upon the word, as being the origin and explanation of our term "fiscal," signifying "the exchequer."—*Et ad vigilem,* &c. "And money to be deposited in the well-

watched temple of Castor," lit, "with the sleepless," or "vigilant Castor." Compare 10, 24. This expression alludes either to the custom of placing money in the temples for security, or placing it in the hands of the *Mensarii*, or "bankers," a class of which persons were appointed by the government to receive deposits. These persons were stationed in the forum, and were consequently "*near* the temple of Castor;" and if this last view be adopted the words of the text must be so rendered. The epithet *vigil* alludes to the circumstance of this temple being guarded by soldiers at night.

261. *Ex quo.* "Ever since."—*Mars.* Some thieves broke into the temple of Mars, which was in the forum of Augustus, and not only carried off the money which was there lodged, but also the helmet of the god's statue. Augustus had erected this temple to "Mars the Avenger" on his return from his Asian expedition. There is great sarcasm in Juvenal's terming him "avenger" here, whereby he throws ridicule upon the weakness of their deity, and upon the Romans for their foolish credulity in believing that Mars, who could not even "guard his own effects," could guard those of others which were committed to his protection, and this, too, being the progenitor and patron of the Roman nation. Rigaltius was of opinion that in thus deriding *Mars* and sarcastically terming him *Ultor*, Juvenal conveys an insinuation of the Romans being cowards; as they sought nothing more than arms, and yet they often suffered themselves to be disgracefully deprived of them.

262. *Ergo*, &c. You need not frequent places of public entertainment; you will have infinitely more amusement in observing the various proceedings of the avaricious.

263. *Floræ licet aulæa relinquas.* "you may leave the games of Flora," &c. The *Floralia* were solemnized during five days, beginning on the 28th of April, and ending on the 2d of May. They were first instituted at Rome in 238 B.C. by the command of an oracle in the Sybilline books. The *Cerealia* were celebrated in honour of Ceres, whose wanderings in search of her lost daughter were represented by women, clothed in white, running about with lighted torches. During its continuance games were celebrated in the Circus Maximus, the spectators of which appeared in white. The day of the *Cerealia* is doubtful; some think it was the ides or thirteenth of April, others the seventh of the same month.—The "games of Cybĕle" were held on the third day of the festival called *Megalesia*, which was celebrated in honour of the mother of the gods. These games were purely scenic, and not *Circenses*. They were first held on the Palatine in front of the temple of the goddess, but afterwards also in the theatres. The festival lasted for six days, beginning on the fourth of April. The regular celebration of the *Megalesia* at Rome began in 191 B.C.—*Aulæum* prop. the curtain of the theatre, here put for *ludi*.

264. *Tanto*, &c. "So much greater themes of amusement are the various proceedings of mankind," or "real life."

265—284. Here the folly of the avaricious is shown, who encounter all dangers to heap up countless wealth, by the poet comparing them with persons who *are compelled* to risk their lives merely to obtain the necessaries of life.—*An magis*, &c., can feats of dangerous agility performed by tumblers and rope-dancers afford greater entertainment than your conduct, O votary of Avarice, in tempting the perils of the ocean, and that too without any necessity, but simply from a love for useless riches.—*Jactata petauro*, the *petaurum* (πέταυρον, πέτευρον, from

πετεσθαι πρὸς αὔρας) is said by the Greek grammarians to have been a pole or board on which fowls roosted. Hence in the Roman games it is said by many to mean a machine to which the *petauristæ* vaulted or bounded up with such agility as to resemble a fowl's flight. If this be correct, the words of the text will be rendered, "persons flinging themselves actively *on* the *petaurum*." The more correct view, however, is, that it was a board moving up and down, with a person at each end, and supported in the middle, something like our see-saw; only it appears to have been much longer, and consequently went to a greater height, than is common amongst us. In this case translate the words, "tost up and down on the *petaurum*." Others say that the *petaurum* was a small hoop, through which the *petauristæ* jumped, and then alighted on their feet. Others again maintain that it resembled "the Up and Down," a large wheel revolving perpendicularly with seats, somewhat like those of a cabriolet, appended to its circumference; which we sometimes see at fairs. From all this it would seem that there were *various* feats of agility designated by the word.

266. *Quique*, &c. "And he who is wont to descend ("walk along") the tight rope." The *funambulus*, σχοινοβάτης, καλοβάτης, σχοινοβάτης. is meant. For *quique* we have *quippe* in Ruperti's second Edition (Lips. 1819), but it must be a typographical error, as the word is neither mentioned in his *Var. lectt.*, nor in his Index.

267. *Quam tu*, scil. *oblectas animum.*—*Coryciâ*, "Cretan," for *Corȳcus* or *Corȳcum* was a town and mountain of Crete,—a country whose inhabitants were much engaged in merchandise. So say Ruperti and others; but Britannicus and several commentators refer the epithet to Corycus a town and harbour of *Cilicia Campestris;* and, as the Cilicians were great rovers and pirates, the poet would convey the insinuation, that the avaricious man who recklessly roams everywhere over the sea in pursuit of wealth, is little better than a rover.

268. *Coro*, &c. "Ever liable to be destroyed by the north-west and south wind."—*Coro*, see 10, 180. *Corus* is not the same as the Greek Zephyrus: the latter was the *west* wind, and corresponds with the Latin *Favonius.*—*Auster*, Νότος.

269. *Perditus*, &c. "The abandoned and wretched purchaser of fetid bales," or rather "of strong-scented bales;" for *olēre* means "to smell strongly," whether of perfumes or of noisome objects. It is probable that the allusion is to *aromata*, which the *avarus* purchased in distant countries. However, we may render the word "fetid," "odious," explaining it as referring *to the judgment of the poet*, which despises such luxuries and superfluities as men risked their lives to procure in order to amass rapid fortunes. This is Dr Stocker's opinion. So also in Hor. Epis. I, 14, 21, *uncta popina* is used analogously, as expressing, namely, the poet's own feeling, see M'Caul's note.

270. *Antiquæ Cretæ.* Countries and cities prided themselves, no less than families, on their antiquity.—*Pingue Passum advexisse*, "to have imported rich raisin-wine." This was made from grapes dried in the sun, until they had lost half their weight, or they were plunged into boiling oil, which produced a similar effect, or the bunches after they were allowed to hang for some weeks upon the vine, the stalks being twisted, or an incision made into the pith of the bearing shoot, so as to put a stop to vegetation. The stalks and stones were removed, the raisins were steeped in must or good wine, and then trodden or subjected to the gentle action of the press. The *passum* of Crete was

most prized, and next in rank were those of Cilicia, Africa, and Italy, and the neighbouring provinces.

271. *Municipes Jovis lagenas*, "bottles, Jove's fellow-country-men," i. e. Cretan. Jupiter was reared in Crete. *Lagenæ* were not only "flagons" in which the wine was brought into the dining-parlour, but also "flasks" in which it was kept in their cellars.

272. *Hic*, "The person I mentioned," the *funambulus*.—*Ancipiti figens vestigia planta*, "slowly walking, (along the rope) with uncertain foot; i. e. with perilous tread. The phrase *vestigia figere* occurs also in Virg. Æn. 6. 159. on which Forbiger makes the following observation:—"*Vestigia figere* is not the same as *vestigia ponere*, but, like *vestigia premere*, means to walk slowly, step by step, as it were, occasionally stopping short as men are apt to do whose minds are anxious and unsettled."

273. *Victum illâ mercede parat*, "by the recompense derived from that, procures merely the necessaries of life."—*Brumam*, See 3. 102.

274. *Cavet*, "saves himself from," "keeps away," "staves off"—*Talenta. Talentum* (τάλαντον) meant originally "a balance," then "the substance weighed," and lastly, and commonly, a certain weight, *the talent*. The Greek system of money, as well as the Roman, and those of most other nations, was founded on a reference to weight. A certain weight of silver among the Greeks, as of copper among the Romans, was used as a representative of a value, which was originally and generally that of the metal itself. The talent, therefore, and its divisions, are denominations of money, as well as of weight.—The Attic talent was £193 15*s*; and where talents are mentioned in the classical writers without any specification of the standard, we must generally understand the Attic. "A thousand talents" amounts to £193,750.

275. *Temerarius (es)*, "are foolhardy," "risk your life."

276. *Plenum magnis trabibus*, "studded with tall barks;" *velivolum mare*. Virg.—*Plus hominum*, &c. "the bulk of mankind is now on the sea," scil. prompted by cupidity. Achaintre takes a singular meaning out of these words, viz.—"There are more men who have encountered shipwreck, than have escaped it:" thus he takes in *pelago* to mean literally "in the sea," i. e. at the bottom of the ocean. The phrase is merely equivalent to "all the world goes to sea." An amplification on the part of the poet, in describing the wide-spread infection of avarice.

277. *Classis*, "crowds of vessels."

278. *Veniet, seqq.* Ships will not only go to the East, but to the West.—*Carpathium*. The Carpathian sea was between Rhodes, Crete, and Cyprus; and was so called from the island of *Carpathus* (now *Scarpanto*).—*Gætūla æquora*, "the Lybian sea." *Gætulia* was a country of Africa, south of Numidia, and now answering in some degree to *Biledulgerid*, "the region of locusts."

279. *Transiliet*, "will contemptuously bound over," as in Hor. Od. 1. 3. 24.—*Longe Calpe relicta*, "leaving Calpes far behind."—*Calpe* (*Gibraltar*) and Abyla in Africa (now *Ceuta*) were the two pillars of Hercules. *Calpe* is commonly found of the first declension, (*genit. Calpes*), but it is more correctly of the third.

280. The gulf of Hercules was called *fretum Gaditanum*.—*Stridentem*, "hissing." Posidonius and Epicurus pretended that when the sun sank in the Atlantic, it hissed like red-hot iron plunged in water.

281. *Grande pretium est*, &c. "It is an ample recompense of your toil that you should be enabled thence to return to your home with a hide distended, namely (*que*) a well-filled leathern purse, proud that you

have beheld Ocean's monstrous productions, and the youthful mer-men who tenant the deep." Ironical.—This sentence is attended with some difficulty; there can be no doubt, however, of our method of construction being preferable to others which we have seen. The commentators in general tell us that *folle* here means "a purse," and so does *alutâ*, but if so, *tenso folle* and *tumidâ alutâ* would be an insupportable tautology. We have elsewhere informed the reader of the *proper* meaning of *follis*, and by adopting it in the passage before us, (making *tumidâ alutâ* explanatory of it), and by considering *que* as an instance of epexegesis, we consider the sentence much relieved of its frigidity. Further, we make *vidisse* depend on *superbus*, as there is considerable harshness in the construction adopted by others; *pretium est* UT *possis*, (pretium) *que* (est) *vidisse;* or, *ut possis reverti*, (*possis*) *que vidisse*. In the latter case strict Latinity would require *ut potueris*. or *potuisses videre*. Some think that *tumidâ alutâ* mean's the person's own skin inflated, as it were, with pride; but they have no authority for giving *aluta* this signification. The word denotes properly "tanned leather," and is deduced from *alūmen*, "alum," which was used in its preparation. Ruperti's paraphrase is wide, but as far as we can see, it appears to favour our method. His words are "*folle tenso et aluta tumida*, *βαλαντίῳ*, sacco argenti pleno, nummis, distento et turgente, instar follis vento repleti."—283. Monstra "*Monstra natantia*," Hor. Od. 1. 3. 18. *Juvenes marinos*. The Tritons and Nereids.*

284. There are various forms of insanity among men, and avarice should hold a conspicuous place amid them.—*Ille*. Orestes, son of Agamemnon and Clytemnæstra.—*Sororis in manibus*. "In the arms of his sister," Electra.

285. *Eumenidum*. "The Furies" were the daughters of Acheron and Nox. By the more ancient poets they were called *Ἐρινύες*. They haunted Orestes in vengeance for having slain his mother.

286. *Hic*. Ajax, who became insane after the arms of Achilles were awarded to Ulysses; and in his madness committed great havoc among the herds and flocks of the Greeks, mistaking them for his enemies.—*Mugire*, &c. "Imagines that it is Agamemnon or Ulysses that roars."—*Ithacum*, for *Ithacium*, or *Ithacensem*, the possessive.

287. *Parcat*, &c. "Although the man (*the avarus*), who lades his vessel to the gunwale, and is separated from the deep by a single plank, may do no violence to his coats and cloaks, he is in want of a keeper," i. e. he is as surely mad as the lunatic who rends the clothes off his back. The prætor assigned guardians to lunatics, see Hor. Epis. 1. 1. 102. Sat. 2. 3. 217.

291. *Concīsum*, &c. "Silver coined into legends and miniature heads;" a periphrasis for money.—*Titulos*, i. e. the inscriptions or legends round heads on coins.

292. The *Mercator avarus* in his eagerness for gain has no dread of tempests.—*Occurrunt*, "present themselves to his view," "stare him in the face."—*Solvite funem*." "Throw off the hawser!"

293. *Coempti*, "monopolised," that he might make the more.

294. *Nil color*, &c. "This complexion of the heavens, that belt of lurid cloud, give no presentiment of evil," "convey no threat."

* "Among people," says Achaintre, "so fond of wonders as the Greeks and Romans; whales, seals, and other creatures of the deep, were taken for Sirens; Nereids and Tritons, as the Lapones and other inhabitants of Scythia, who were of diminutive stature, were regarded as Pygmies."

295. *Æstivum tonat.* "It is but a summer thunder-shower."—*Infelix*, &c. "Perhaps this very night, the vessel's timbers being shivered, that wretch will be undone, and be overwhelmed and engulphed in the billowy main, while firmly he will hold his girdle by his left hand and by his teeth." The ancients carried their money in their girdles.

297. *Et zonam.* His avarice will increase his danger; for by holding the purse in his hand and teeth he incapacitates himself in a great measure from swimming.

298. *Sed cujus votis*, &c. "And so, that man for whose aspirations all the gold which the Tagus and the Pactōlus roll in their glittering sands had not seemed enough a while ago, rags that but cover his chilled loins, and a scanty quantity of food will now suffice, whilst, as being a shipwrecked wretch whose vessel has foundered, he suppliantly solicits the smallest coin, and supports himself by the representation of a tempest." It is doubtful whether Ruperti makes these lines refer to the same person whose fate is spoken of in 295—297. He explains *cadet* by *peribit*, but this is an ambiguous word, as it may be rendered "will perish," or "will be ruined," scil. in his circumstances. In his note on 297 he tells us that the miser prefers *to be drowned*, rather than lighten himself in the water by throwing away his money. It is probable, therefore, that he imagines the *dominus* drowned, in which case he must have thought that the words *sed votis*, &c. introduce another *avarus mercator*, who has escaped to shore with the loss of his vessel and property. Indeed the three words *cadet premetur obrutus* seem too strong to signify merely that the miser got a ducking; moreover if he retained his money (*tenebit*) how should we account for his begging his bread immediately after his preservation? (unless *tenebit* will be taken to mean "will strive to retain.") It is strange that Ruperti should not have been more explicit, particularly when he must have seen that the other commentators make the whole passage from 295 to 302 refer to one and the same individual, and consequently that he escaped drowning notwithstanding his *casus*, and his being *fluctu pressus et obrŭtus.*—*Tagus*, see 3. 55.—*Pactōlus*, a river of Lydia, rising in mount Tmolus. In it Midas washed himself, when he turned into gold whatever he touched; it henceforward rolled golden sand, and received the name of Chrysorrhoas. Strabo observes that it had no golden sands in his age. The gold which was found amid its sands was derived from the mines of mount Tmolus, and when these were exhausted, the supply of the river ceased. According to Varro and Chrysostom this stream was the chief source of the wealth of Crœsus. It is now called "the Sarabat."—302. *Pict tempestate.* Those who escaped from shipwreck or any other imminent calamity, used to carry about a painting of the occurrence, to excite compassion and obtain alms from the charitable. This picture, when it had served its purpose, was dedicated to some patron god, (Σωτῆρι, scil. Neptune, Isis, or Æsculapius,) along with the clothes in which the person had escaped, if any; but in case of shipwreck, persons disencumber themselves as much as possible of raiment.

303. *Tantis*, &c. Even supposing that a man should perform his voyage successfully, and escape the dangers of shipwreck, to which all who go on sea are exposed; yet the wealth which he has acquired with such peril to himself will be ever a source of uneasiness and disquietude.

304. *Misera*, "care-fraught," "productive of solicitude."

305. *Dispositis hamis*, "having arranged the water-buckets." The word ἄμη in Greek signified "a spade," "a shovel." *Hamæ* in the

present passage are utensils for extinguishing fires. These may have been wooden shovels, used for throwing water, as we now see them employed in some countries abounding in pools and canals (*Smith's Dict. of Gr. and Rom. Antiq.*) The word is generally thought to signify "leathern water-buckets;" its first syllable is short, while that of *hamus*, "a hook," is long.

306. *Licinus.* A very wealthy individual, put here for any rich man. —*Attonitus pro Electro*, "in terror for his amber;" scil. vessels made of amber. The Greeks applied the term "Ηλεκτρον to three distinct substances. (1) To a metallic substance compounded of gold and silver. (2) To the Crystalline stone or Crystallized quartz. (3) To Amber (*Succinum*, Pliny.)

307. *Phrygiâ columnâ.* Synnas or Synnada, a city of Phrygia, was celebrated for its marble.

308. *Ebore et latâ testudine*, scil. Articles of furniture which were either ornamented or made of these.—*Dolia*, &c. "The cask (singular for plural) of the half-clad Cynic does not take fire;" therefore Diogenes, in all his poverty, must have been a happier man than Licinus, who was in perpetual fear of his house being burned. The cask of Diogenes was of baked clay.—*Nudi.* The Cynics used to leave one arm and shoulder bare, their cloak being thrown over the other.

309. *Cynici*, scil. *Diogenis.* This philosopher was born at Sinōpe in Asia Minor. He was taken prisoner by pirates, and eventually died in slavery at Corinth, B.C. 324 in his ninety-sixth year. Antisthenes was his instructor in philosophy. He shewed an unbending contempt for luxury, in his manners, dress, and conversation. He wore a coarse cloak; carried a wallet and staff; made the porticoes and other places his habitation; and depended on casual contributions for his daily bread. A friend, whom he had desired to procure him a cell, not executing his order soon enough for his wishes, he took up his abode in a tub or large vessel in the Metrōum [the temple of the mother of the gods at Athens]. It is probable, however, that this was only a temporary expression of indignation and contempt, and that he did not make a tub the settled place of his residence. This famous tub is indeed celebrated by Juvenal, ridiculed by Lucian, and mentioned by Seneca. But no notice is taken of so singular a circumstance by other ancient writers, who have mentioned this philosopher; not even by Epictetus, who discourses at large concerning Diogenes, and relates many particulars respecting his manner of life. It may therefore be questioned whether this whole story is not to be ranked among the numerous tales which have been invented to expose the sect of the Cynics to ridicule.

310. *Aut eadem*, &c. "Or the same dwelling will remain good, patched together with solder," μολυβδώσει.

312. *Magnum habitatorem.* "The distinguished occupant."

313. *Cuperet* is in the subjunctive, because it is connected with, or follows the dependant clause *quanto felicior* (*fuerit*) *hic.*

314. *Passurus*, &c. "Doomed himself to undergo perils commensurate with his exploits;" i. e. who would have to encounter dangers so severe, that even the highest glory to which he should attain could not prove a compensation for having encountered them.

315. *Nullum numen*, &c. See 10. 365.

316. *Mensura*, &c. "Yet if any one were to ask me, I should tell him the measure of a competent fortune," lit., "what amount of property should suffice one."

318. *In quantum.* "As far as," "as much as," εἰς ὅσον, ἐφ' ὅσον, as ἐς τί.

319. *Epicure*, see 13, 122.

320. *Quantum*, &c. "As much as Socrates' establishment made use of before him," i. e. before the time of Epicurus.—*Socratici penates*, i. e. *frugalis Socratis domus et secta*, Rup. or a periphrasis for *Socrates*.

322—331. Perhaps, however, you may think that, by mentioning the examples of Diogenes, &c., I am too severe in enforcing you to limit your desires; well then, if the strict frugality and austerity of those philosophers displease you, mix up with that severity something, not much, of our Roman fashions. Yet you must keep your desires within the bounds of moderation; content yourself with a competent fortune, and do not seek such enormous wealth as you see many striving to accumulate.

322. *Acribus*, &c. "I seem to confine you by too rigid precedents."

323. *Nostris.* "Our modern."—*Effice summam*, &c., "make up the sum which Otho's law pronounces worthy of the fourteen benches;" i. e. procure for yourself a knight's estate, 400 *sestertia*, see 3, 154.—*Dignatur.* It was the money, and not the man, on which the law of Otho conferred the distinction.

325. *Hæc quoque*, &c. "If even this sum wrinkles your brow and pouts your lip;" if you are dissatisfied at this amount, and wish for more. See *Excursus*.

326. Provide yourself with the fortune of two knights, or, if still dissatisfied, of three knights.—*Fac tertia quadringenta*, "make the *third* four hundred," which would be the property of three knights, scil. 1200 *sestertia*. This constituted a senator's estate.

327. *Si nondum*, &c. "If I have not yet satisfied your desires; if they still extend beyond this," &c.—*Implevi gremium*, lit. "filled your lap;" the ancients carried things in the folds of their dress. The poet, throughout this whole passage, is speaking with indignant sarcasm.

328. *Cræsi.* See 10, 274.—*Persica regna.* The kings of Persia (especially Darius and Xerxes), and those of Parthia were celebrated for their opulence.

329. *Narcissi.* Claudius was entirely under the management of his freedmen. His prime favourites were Posides, Felix, Harpocras, Polybius, and above all Narcissus. The last named was his freedman and secretary, and took every advantage of the infirmities of his master. He plundered the citizens of Rome to enrich himself. Messalina, the emperor's wife, endeavoured to remove him, but Narcissus sacrificed her to his avarice and resentment. Agrippina, who succeeded in the place of Messalina, was more successful. Narcissus was banished by her intrigues, and compelled to kill himself, A. D. 54.

330. *Indulsit*, &c. "To whom Claudius Cæsar gave full sway in the commission of every crime."—*Omnia*, i. e. *scelera*, *Rup.*, or "to whom Cl. yielded every thing."

331. *Uxorem*, &c. "When urged by him to put his wife to death," see 10, 342. Messalina was slain in the gardens of Lucullus, A.D. 48.

Excursus on Satire 14. 325.

Ruperti's remarks on this line are as follows:—"*Hæc quoque* summa *si rugam trahit extenditque labellum;* we have the opposite phrase to this in Persius, 6. 79. '*jam redit in rugam*,' which means 'is multiplied,' πολλαπλασιάζεται, where Casaubon and Kœnig (?) explain our

words (?) thus :—'if this sum does not yet fill your purse, but leaves its mouth yet open and loose.' This, in the opinion of these two commentators, is a figure elegantly taken from articles of attire, which flow the more loosely, and have consequently the more *folds* or wrinkles, according as their owners are more wealthy and sumptuous; while Brittanicus thinks that it is taken from a bag which has folds or wrinkles when it is empty. The Old Scholiast, however, and most interpreters thus explain the words; 'if even this sum gather wrinkles on your brow;' i. e. 'renders you sad,' and consequently dissatisfies you,' 'does not seem large enough in your eyes.' The former method may seem satisfactory, since in that case the metaphor taken from the dress is continued in 327, and in 138 we have the phrase, *pleno quum turget sacculus ore*, in reference to the same thing. The latter method also may seem supported by the words *extenditque labellum*, by which chagrin and dissatisfaction are equally well shadowed forth; and Farnabius in consequence well explains the passage, 'compels you to bend the brow and hang the lip.' But Britannicus imagined that this [i. e. the words *extendit labellum*, merely] is taken from those who, as though half-famished, eagerly stretch out their lips to receive food. The poet might even employ another figure.

We have rarely seen greater obscurity of annotation than exists in the first part of the above note. We shall endeavour to discover the drift of Ruperti's observations, and in order to do so we must critically examine the words themselves. He says that the opposite to *rugam trahit* is *redit in rugam*. Now this last phrase in Persius means lit. "to return into a fold," and as a fold or plait in a garment is formed by *doubling* the cloth, hence, it came to signify *generally* "to be doubled," "to be multiplied." The word *multiplico*, lit. signifies "to render many-FOLD," and it is evident that both the Latin and English phraseology comes from the notion of cloth plaited. The opposite of *redire in rugam*, then must be "to be lessened," or "to be little," or "unenlarged;" but can *rugam trahere* express this? If so, it must literally mean, "to contract," i. e. "to limit," or "*draw in* a fold," hence "to have a small or contracted fold," and figuratively, "to be too limited," "too small." But what are we then to do with *extendit labellum?* Probably we are to explain it by another figure, and render it according to Britannicus, "make you thrust forward your mouth for more," i. e. "make you eager for more." With regard to the quotation which Ruperti gives from Kœnig and Casaubon, we imagine that he is not altogether correct. The two commentators take the same view of *rugam trahit* as Britannicus, scil. referring it to the folds of a purse, (i. e. "still leaves wrinkles in your purse," as not filling it), but they do not agree with him in the explanation of *extendit labellum*. Ruperti, however, says that Kœnig and Casaubon derive the expression *rugam trahit* from garments, as we stated above; but I can find nothing in Kœnig to that effect. It is *the words of Persius 'redit in rugam'* which form the subject of Kœnig's remark; and it is this error, in our opinion, which induced Ruperti to take the very forced and unnatural meaning which he does out of *rugam trahit*.

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